CCS Catalog 601B

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## MUSIC

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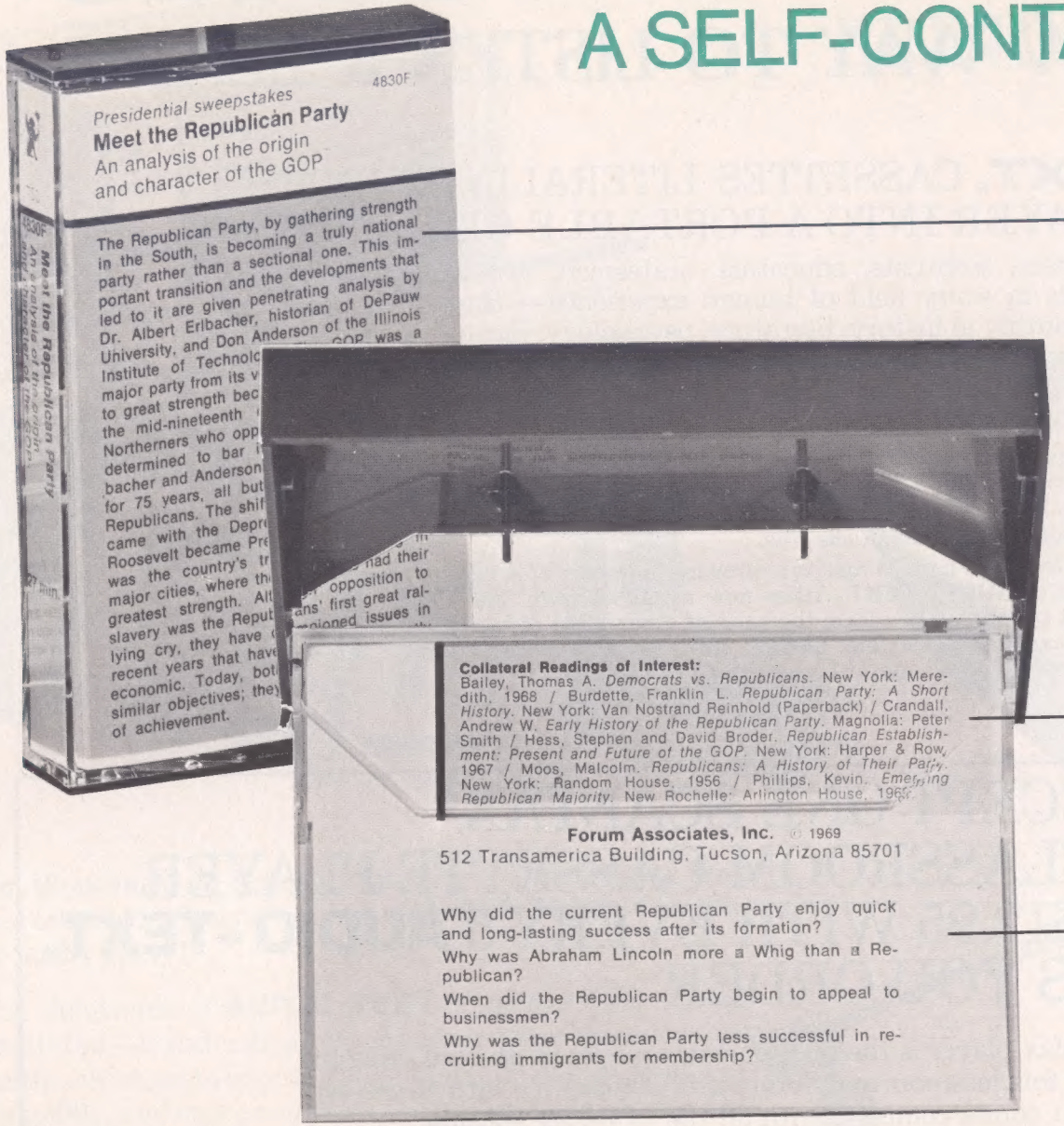
4830F
Presidential sweepstakes
Meet the Republican Party
An analysis of the origin and character of the GOP
The Republican Party, by gathering strength in the South, is becoming a truly national party rather than a sectional one. This important transition and the developments that led to it are given penetrating analysis by Dr. Albert Erlbacher, historian of DePauw University, and Don Anderson of the Illinois Institute of Technolc
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bacher and Anderson
for 75 years, all but
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greatest strength. Alt
slavery was the Reput
lying cry, they have
recent years that have
economic. Today, bot
similar objectives; they
of achievement.
Collateral Readings of Interest:
Bailey, Thomas A. Democrats vs. Republicans. New York: Meredith, 1968 / Burdette, Franklin L. Republican Party: A Short History. New York: Van Nostrand Reinhold (Paperback) / Crandall, Andrew W. Early History of the Republican Party. Magnolia: Peter Smith / Hess, Stephen and David Broder. Republican Establishment: Present and Future of the GOP. New York: Harper & Row, 1967 / Moos, Malcolm. Republicans: A History of Their Party. New York: Random House, 1956 / Phillips, Kevin. Emerging Republican Majority. New Rochelle: Arlington House, 1969.
Forum Associates, Inc. © 1969
512 Transamerica Building, Tucson, Arizona 85701
Why did the current Republican Party enjoy quick and long-lasting success after its formation?
Why was Abraham Lincoln more a Whig than a Republican?
When did the Republican Party begin to appeal to businessmen?
Why was the Republican Party less successful in recruiting immigrants for membership?

## Analysis

On the front of each **AUDIO-TEXT**® Cassette a complete program analysis is provided to facilitate research and to prepare the listener to extract salient concepts.

## Collateral Reading

On the back of each **AUDIO-TEXT**® Cassette a collateral reading list is provided to encourage further research and reading. In all cases the references recommended are the most pertinent works available on the subject.

## Questions

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# MUSIC

# CATALOG 601B

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Dance as Art

# Great Composers and Their Music

*Great composers and their music*
**Johann Sebastian Bach**
David Randolph discusses the composer's life, with musical examples.

This marvelous cassette, the first of the Great Composers Series, outlines Bach's life, and offers over 30 examples of his music. It is the perfect introduction to the man and his music. At 15 Bach was already earning his living and during a long lifetime of performing and composing produced hundreds of musical masterpieces still performed and enjoyed today. Many think him the greatest of all composers because of his perfection of form and the depth of human understanding expressed in his music. Bach believed all music should serve God. The last 27 years of his life were spent in Leipzig as a church composer and organist. Outwardly his life was filled with much drudgery and exasperation, but his music glows with inner peace and devotion. At the close of his life his sons - and the world in general thought him an old fogey. With the passing of time we can again appreciate the beauty he created.

How can Bach be compared with Shakespeare?

Who were the two greatest organists during Bach's time?

On what instrument could the orchestra be imitated?

What was the basic instrument in the home during Bach's time?

Why didn't Bach "make it" in popular music?

In what way were the suite, the overture, and the sonata the same in Bach's time?

Did Bach fear the devil and punishment in the life hereafter?

**Collateral Readings of Interest:**
Geiringer, Karl. *Johann Sebastian Bach - The Culmination of an Era.* New York: Oxford University, 1966 / Grew, Eva M. and Sydney. *Bach.* (Great Composers Series). New York: Collier, 1966 (Paperback) / Neumann, Werner. *Bach and his World.* New York: Viking, 1970.

Order no. **20478** **Time: 47 min.**
**$18.95**

*Great composers and their music*
**Wolfgang Amadeus Mozart**
David Randolph discusses the composer's life, with musical examples.

This musical portrait of Mozart gives us a much clearer picture of the man and his music than any limned during his lifetime. Mozart, who lived most of his childhood and youth in stagecoaches touring Europe, created over 600 compositions of enduring loveliness during his short and mostly miserable life. This cassette presents his life story and performances of portions of 35 of his works. Mozart was the first freelance composer and he never attained financial security. His courage and cheerfulness, his industry coupled with musical genius, his great lyric gifts for expressing the joys and sorrows of mankind were not enough to prevent him from living a desperate existence almost always separated from family and friends, or from an early death from overwork and worry. Amazingly, in a world that pretended that life was a fancy-dress ball, Mozart wrote music that strikes to the heart. This cassette admirably presents his world and his artistry.

Whose music making did Mozart imitate when he was a very small child?

At what astonishingly early age was Mozart composing piano duets?

Why did Mozart's father pay special attention to Mozart and his sister?

Why did Mozart's career as a child prodigy embitter his father?

At what age was Mozart organist for the Archbishop of Salzburg?

Which of his many musical activities proved financially successful for Mozart?

After his death what did Salzburg do to commemorate his musical genius?

**Collateral Readings of Interest:**
Blom, Eric. *Mozart.* (Great Composers Series). New York: Colliers, 1962 (Paperback) / Schenk, Erich. *Mozart and His Times.* New York: Knopf, 1959 / Valentin, Erich. *Mozart and His World.* New York Viking, 1970.

Order no. **20471** **Time: 38 min.**
**$18.95**

*Great composers and their music*
**Franz Josef Haydn**
David Randolph discusses the composer's life, with musical examples.

H. L. Mencken once characterized Haydn as a happy burgermeister with a mug of beer in hand and a barmaid on his knee. And so the happy Haydn seems to us with his love of life, his bright and gay musical landscapes, his sense of order and balance. But do not misjudge him. He is not shallow. He is a giant among composers, one of the greatest of musical innovators and capable of the most profound musical thought. He is one of the architects of our musical culture. Mozart and Beethoven studied his works thoroughly. He loved jokes, and particularly musical jokes. The *Surprise, Farewell,* and *Toy Symphonies* alone attest to this. His aim in composing was to make men happy. His inspiration he drew from his own inner contentment. This cassette will acquaint you with his eventful life and thirty of his compositions.

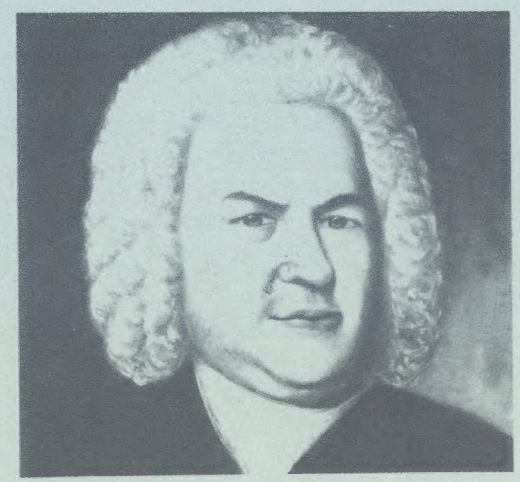
Why did the music of Haydn's time have to be gay and bright?

How were musicians compared with race horses?

How long was Haydn the composer for the Esterhazys?

How do Haydn's later works compare with his earlier ones?

What did Haydn do when he was pensioned?



Johann Sebastian Bach (1685-1750)

**Collateral Readings of Interest:**
Geiringer, Karl. *Haydn - A Creative Life in Music.* Garden City: Anchor, 1963 (Paperback) / Botwals, Vernon (ed.). *Joseph Haydn-Eighteenth Century Gentleman and Genius.* Madison: University of Wisconsin, 1963 / Hughes, Rosemary. *Haydn* (Great Composers Series). New York: Collier, 1963 (Paperback).

Order no. **20470** **Time: 38 min.**
**$18.95**

*Great composers and their music*
**Ludwig van Beethoven**
David Randolph discusses the composer's life, with musical examples.

Beethoven was six when the Declaration of Independence was signed. He was 13 when the American Revolution was won, 19 when the Constitution was adopted. The upheavals of the French Revolution were part of his adult life. It was an exhilarating time to be alive with the ancient ideals of freedom and democracy challenging the existing order. Beethoven believed music was a branch of moral philosophy and musical sounds were the very stuff and substance of political and religious life. If the Establishment was to be brought crashing down, music was to be the guide and forerunner molding men's ideals and emotions. He created a new world out of his own heartbreak and humanity. Again and again Beethoven sees the anguish of life and responds with a triumphant affirmation. He transformed music. He speaks to us of faith and love and courage as if he were sitting beside us. He is that real and that close. His profundity is evident on this cassette.

Wolfgang Amadeus Mozart (1756-1791)

How does the same music used by both Mozart and Beethoven compare?

Was Beethoven's music designed as background for polite conversation?

Did Beethoven's clumsiness as a dancer affect his composition of popular dance music?

What instrument did Beethoven make as popular as the violin?

What terrible physical affliction made Beethoven despair and consider suicide?

How did the concept of freedom influence Beethoven's music?

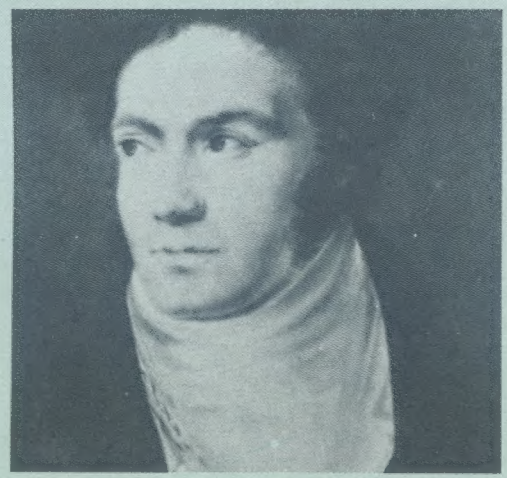
What Greek god was much admired by Beethoven, and for what reason?

**Collateral Readings of Interest:**
Burk, John N. *The Life and Works of Beethoven.* New York: Modern Library, 1943 / Marek, George. *Beethoven - Biography of a Genius.* New York: Funk and Wagnalls, 1969 / Sullivan, J. W. N. *Beethoven - His Spiritual Development.* New York: Alfred Knopf, 1927 (Paperback).

Order no. **20472** **Time: 39 min.**
**$18.95**

*Great composers and their music*
**Franz Schubert**
David Randolph discusses the composer's life, with musical examples.

Schubert: the name evokes so much youth and gaiety, melody and music, misery and pain. His music is translucent. His life was tragedy. Learn of both on this marvelous cassette featuring more than thirty of his beautiful compositions. Schubert was born in Vienna where music was a part of life. Music was everywhere - in the cafes, on the streets, in the homes. Schubert wrote for his family, for friends, for performers. Most of his music was never performed until years after his death. It took influence or money to get a symphony performed. It took business ability to deal successfully with music publishers. Schubert sank into poverty so deep he couldn't rent a piano to do his writing, and he lived on sugar water. And still the masterworks poured from his pen. He finished one piece and immediately started another until there was too much suffering and too much despair. He died at 31 but his legacy lives in this cassette.



Ludwig Van Beethoven (1770-1827)

What are some of the elements that constitute the charm of Viennese music?

Why was the *March Militaire* originally written for piano for four hands?

What musical activity invariably accompanied picnics and boating trips in Vienna?

How do we know Schubert considered life as a journey?

To what statue has his *Unfinished Symphony* been compared, and for what reason?

Why did publishers refuse to publish some of Schubert's last songs?

**Collateral Readings of Interest:**
Brown, Maurice J. E. *Essays on Schubert.* New York: St. Martin's Press, 1966 / Capell, Richard. *Schubert's Songs.* New York: Basic Books, 1957 / Deutsch, Otto (ed.). *Schubert - Memoirs of His Friends.* New York: Macmillan, 1958.

Order no. **20474** **Time: 42 min.**
**$18.95**

Franz Schubert (1797-1828)

*Great composers and their music*
**Felix Mendelssohn**
David Randolph discusses the composer's life, with musical examples.

Felix Mendelssohn had a happy family life, wealth, good looks, charm, worldly success, great technical facility, and musical genius. Yet with all these attributes he still is not rated in the first rank of the world's composers. Listen to his story and his music on this fascinating cassette, then judge for yourself whether this penetrating analysis of his character flaw (at least for a composer) is accurate or not. Mendelssohn's short piano pieces were wildly popular for decades. He revived the music of Bach and Palestrina, undeservedly neglected until his time, with great success. His masterpiece, the Incidental Music to Shakespeare's Midsummer Night's Dream, presented in detail on this program, is correctly considered a masterpiece. He must have known how good his symphonies were. His Violin Concerto is the epitome of Romantic grace and sensitivity. He was a superb pianist and a renowned conductor. Yet the view of the most authoritative music historians is that he falls short. Do you agree?

At what early age did Mendelssohn achieve the top musical post in Germany?

What composer was Mendelssohn's model?

Even though he admired Racine, Shakespeare and Goethe, why didn't Mendelssohn write opera?

How is the *Wedding March* different in the original version than as usually heard?

What did Berlioz say about Mendelssohn's piano playing?

Who personified the stern and tragic fate of Scotland for Mendelssohn?

What is the theme of Mendelssohn's Italian Symphony?

**Collateral Readings of Interest:**
Erskine, John. *Song Without Words - The Story of Felix Mendelssohn.* New York: Messner, 1941 / Jacob, Heinrich Edward. *Felix Mendelssohn and His Times.* Englewood Cliffs: Prentice Hall, 1963 / Radcliffe, Philip. *Mendelssohn* (Great Composers Series). New York: Collier Books, 1963 (Paperback).

Order no. **20479** **Time: 53 min.**

**$18.95**

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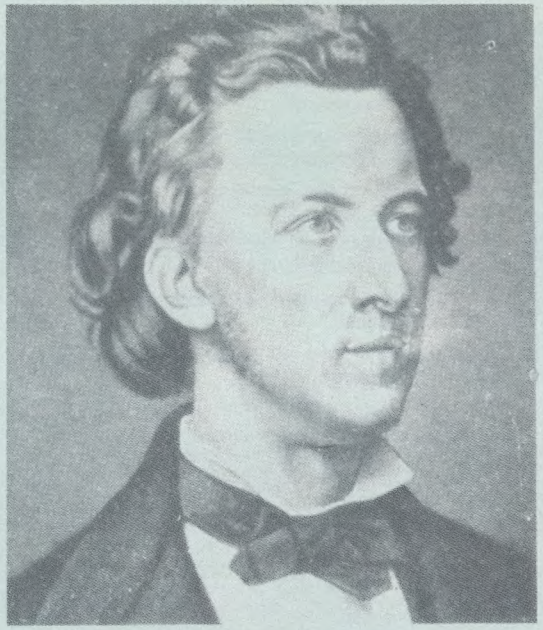


Frederic Chopin (1810-1849)

*Great composers and their music*
**Frederic Francois Chopin**
David Randolph discusses the composer's life, with musical examples.

"How often I tell my piano all I should like to tell you." As Chopin wrote to his best friend he also writes to us. His music kept the cause of Poland before the world for 80 years until she again became independent. It still speaks to us of a perfect, elegant dream world, polished and serene. Chopin was a difficult man and lived a difficult life. His health was always frail. He died at 38 of tuberculosis. Physically, his life was a long, terrible wasting away. In his early twenties he fled Poland as it was being conquered by the Russians and grieved over his country's downfall for the rest of his life. His life with George Sand was unusual. But he conceived the small piano cameo as a vehicle for profound musical expression and convinced the world that he was right. Thirty of these intimate masterworks are sampled on this cassette for your enjoyment and instruction, along with commentary describing Chopin's chaotic life.

Why did Chopin prefer to perform his music in small halls?

Why was it impossible for Chopin to return to Poland from Paris?

What prevented Chopin from becoming a soldier?

How did Mendelssohn, Berlioz and Rossini influence Chopin's career?

Who was George Sand?

Why did Chopin go to England?

Why did Chopin play his last concert, and what was the audience reaction to his playing?

**Collateral Readings of Interest:**
Boucourechliev, Andre. *Chopin - A Pictorial Biography.* London: Thames and Hudson, 1963 / Hedley, Arthur. *Chopin* (Great Composers Series). New York: Collier Books, 1962 (Paperback) / Walker, Alan (ed.). *Frederic Chopin-Profiles of the Man and the Musician.* New York: Taplinger, 1967.

Order no. **20473** **Time: 36 min.**

**$18.95**

*Great composers and their music*
**Robert Schumann**
David Randolph discusses the composer's life, with musical examples.

Few composers have lived the wild life that Robert Schumann did. Against his mother's wishes he set out to become the world's greatest pianist and, in attempting to achieve this goal, permanently crippled one of his hands. At 18 he met his future bride, who was nine. Later, when she was a teenager, they fell in love. Her father forbade them to see each other. For four years they communicated through the piano music he wrote and she played. They were married on her twenty-first birthday. But Clara and Robert Schumann did not live happily ever after. They had eight children, as well as uncertain financial resources. In the end, Schumann's anxieties deepened into insanity. Despite all of this, he kept composing. His music? Engrossing and fascinating, with a naturalness and charm.

Why did Schumann fail as both a teacher and a conductor?

What were the two sides of his personality?

Why did he sign his compositions E or F?

What was the only type of music he composed for the 10 years prior to his marriage?

What type of music did he compose exclusively during the first year of his marriage?

What piece did his wife play throughout Europe?

Why did Schumann write his short piano pieces for children?

**Collateral Readings of Interest:**
Brown, Thomas Alan. *The Aesthetics of Robert Schumann.* New York: Philosophical Library, 1968 / Chissell, Joan. *Schumann* (Great Composers Series). New York: Collier Books, 1962 (Paperback) / Young, Percy M. *Tragic Muse- The Life and Works of Robert Schumann.* London: Dennis Dobson, 1961.

Order no. **20477** **Time: 49 min.**
**$18.95**

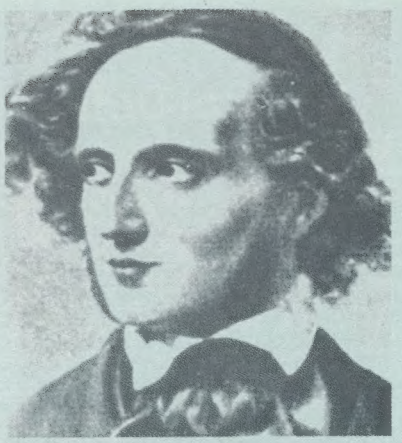
*Great composers and their music*
**Johannes Brahms**
David Randolph discusses the composer's life, with musical examples.

Brahms' music was not always successful on first performance. The story goes that some wag once put up a sign over an exit in Symphony Hall in Boston reading "In case of Brahms." For those who are willing to listen to his music, however, Brahms will prove most rewarding. There are over 30 selections performed on this cassette, combined with the story of his life. Brahms may seem a formidable figure to the nascent music lover, but he thought of himself as a composer who could only earn his living because the public had forgotten how great the music of the past had been. He was born in the slums of Hamburg and began his musical career playing piano as a teenager in waterfront dives. There is nothing stuffy about this man who loved life and people dearly. His music, whether gay or sad, is always beautiful and meaningful.

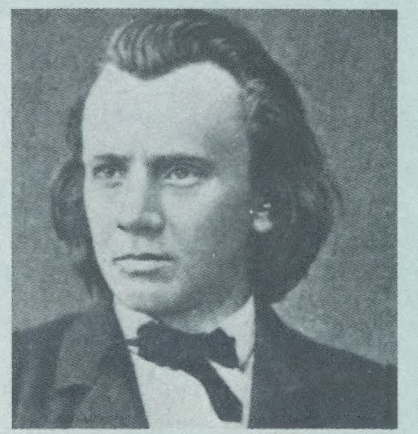
- In what two ways were Beethoven and Brahms different?
- Did Brahms ever use ¾ time in his chamber music?
- What work made Brahms rich and famous?
- Why did Brahms write *vocal* quartets?
- What particular rhythm did Brahms often use in his dashing finales?
- For whom was Brahms' *Lullaby* written?
- Who was always the first to hear Brahms' new compositions?

**Collateral Readings of Interest:**
Gal, Hans. *Johannes Brahms, His Work and Personality.* New York: Alfred Knopf, 1963 / Latham, Peter. *Brahms* (Great Composers Series). New York: Collier Books. 1962 (Paperback) / Mirsky, Reba Paeff. *Brahms.* Chicago: Follett, 1966.

Order no. **20476** **Time: 43 min.**
**$18.95**



Felix Mendelssohn (1809-1847)



Johannes Brahms (1833-1897)

Peter Ilyich Tchaikovsky (1840-1893)

*Great composers and their music*
**Peter Ilyich Tchaikovsky**
David Randolph discusses the composer's life, with musical examples.

For anyone who hates classical music, Tchaikovsky is the composer to listen to. He is more open, more accessible than any other. This stunning cassette presents over 30 of his master compositions, including selections from the wildly jubilant finale of the *1812 Overture,* the three last symphonies, including the throbbing heartache of the *Pathetique,* the passionate *Romeo and Juliet Overture* and the lush melodiousness of the *Violin and First Piano Concertos.* Also included are three selections from *The Nutcracker,* the work credited with introducing more people to classical music than any other piece ever written. The chamber music and operas are not slighted, nor are his other works. In all, the program presents a balanced musical picture of the composer and his compositions. Some have said that a man must have a heart of stone not to respond to this music. If there ever was an introduction to classical music, this program fulfills the requirements.

- If Beethoven is thought of as an architect in music, to whom can Tchaikovsky be compared?
- What historical event did the *1812 Overture* commemorate?
- What still-famous composition did Tchaikovsky write when Turkey invaded Serbia?
- In what ways did Tchaikovsky equate the world of ballet with the world of children?
- What does he think of fate?
- In what American city did his *First Piano Concerto* have its world premiere?

**Collateral Readings of Interest:**
Evans, Edwin. *Tchaikovsky.* (Great Composers Series). New York: Collier Books, 1963 (Paperback) / Hanson, Lawrence and Elisabeth. *Tchaikovsky - The Man Behind the Music.* New York: Dodd, Mead, 1966/ *Shostakovich, Dimitri and others. Russian Symphony-Thoughts about Tchaikovsky.* New York: Philosophical Library, 1947.

Order no. **20475** **Time: 45 min.**
**$18.95**

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# Musical Definitions

*Musical definitions*
**The Symphony I**
Performance and Commentary

This program recounts the amazing development of the symphony from the days when it was a minor concert piece or curtain-raiser to its fulfillment as a tremendous drama of human emotions, one of the glories of Western culture. This happened in a scant 45 years in a development that is traced on this cassette through performances of movements of various symphonies. We hear a first movement from a symphony by J. C. Bach, in his time more famous than his father. This is followed by a second movement andante from a symphony by Mozart, who admitted being much influenced by Bach's symphonic style. A third movement scherzo by Beethoven - his original contribution to symphonic form - is followed by a fourth movement presto by Schubert. The resulting composite symphony clarifies the development of symphonic thought from 1770 to 1815 and gives the listener an historic perspective most helpful in understanding the music of this period.

How did Beethoven transform the symphony?

How was J. C. Bach's Symphony in B flat used other than as a symphony?

Who was the first composer to use the symphony for expressing heroic tragedy?

What original contribution to symphonic form did Beethoven make?

**Musical Contents:**
J. C. Bach. *Symphony in B flat* (first movement) / Mozart. *G minor Symphony* (second movement) / Beethoven. *Symphony #7* (third movement) / Schubert. *Symphony #2* (last movement).
**Musical References of Interest:**
Mozart. *Jupiter Symphony* / Beethoven. *Symphony #5* / Schubert. *Symphony #7.*

Order no. **1958** **Time: 27 min.**
**$14.95**

*Musical definitions*
**The Symphony II**
Performance and Commentary

One of the greatest of musical forms and the mainstay of our musical culture is the symphony. On this program its beginnings in the 18th century are illustrated by a movement from a symphony by the Italian composer Locatelli, one of the earliest pioneers in the form. The listener then encounters an example from a Haydn symphony, the Largo from the ever popular #88, written when the symphony was at the crest of its popularity as a musical form. There follows an illustration of a modern symphony, the witty and engaging *Classical Symphony*, written by Sergei Prokofiev only a few years ago, completing a comprehensive overview of symphonic style covering hundreds of years. This program is an indispensible aid in understanding the symphony, one of the most important and interesting aspects of our musical heritage. It is an invaluable tool for both student and teacher because it is so rich in concrete examples of the form and combines commentary with engaging excerpts.

From what musical form did the symphony emerge?

Is Haydn correctly called the father of the symphony?

What changes in the symphony occurred during the 19th century?

What innovations did Prokofiev introduce into his Classical Symphony?

**Musical Contents:**
Locatelli. *Symphony in F minor for Strings,* (1st Movement) / Haydn: (Largo) from *Symphony No. 88* in G major / Prokofiev: *Classical Symphony.*
**Musical References of Interest:**
Beethoven. *Symphonies* / Haydn. *London Symphonies* / Tchaikovsky. *Symphonies 4, 5, and 6* / Mozart. *Symphonies 39, 40 and 41.*
**Collateral Readings of Interest:**
O'Connell, Charles. *Victor Book of the Symphony.* New York: Simon and Schuster, 1935 / Simpson, Robert (ed.). *The Symphony* (Vols. 1 and 11). Baltimore: Pelican.

Order no. **1969** **Time: 27 min.**
**$14.95**

*Musical definitions*
**The Symphonic Poem I**
Performance and Commentary

Two of the best known and most accessible symphonic poems are discussed and performed on this program; Liszt's *Les Preludes* and Saint Saens *Danse Macabre.* The beginning listener will find this music easy to understand and enjoy. The experienced listener will find the commentary refreshing and the performances excellent. Liszt's *Les Preludes* delineates a wide range of emotional expressivity depicting life as a succession of preludes, starting with the enchanted dawn of love and ending in the strife of battle where one regains confidence in oneself after disappointments and frustrations. The *Danse Macabre* depicts a weird dance of skeletons and ghosts in a cemetery from midnight to dawn, ending only with the cock's crow. This remarkable cassette is of value to anyone interested in enhancing his understanding of the vivid pictorial aspects of music.

Who invented the symphonic poem and named it?

What is the first part of *Les Preludes* about?

Why was the symphonic poem an ideal medium of musical expression in the nineteenth century?

In *Danse Macabre* what instrument represents dancing skeletons?

**Musical Contents:**
Liszt. *Les Preludes* / Saint Saens. *Danse Macabre.*
**Musical References of Interest:**
Dukas. *The Sorcerer's Apprentice* / Strauss, Richard. *Don Juan* / Respighi. *The Pines of Rome* / Frankenstein, Alfred. *A Modern Guide to Symphonic Music.* New York: Meredith. 1966 / Gilman, Lawrence. *Orchestral Music- An Armchair Guide.* New York: Oxford University, 1951 / O'Connell, Charles. *Victor Book of Overtures, Tone Poems and Other Orchestral Works,* New York: Simon and Schuster, 1950.

Order no. **2009** **Time: 27 min.**
**$14.95**

*Danse Macabre* —— Death, the fourth horseman of the Apocalypse, on the pale horse.

*Musical definitions*
## The Symphonic Poem II
Performance and Commentary

This program affords the listener a glimpse into a fantastic world of demons, lovers, abandoned women and surrealistic landscapes. In the imagination of the Romantic composer, music was a means of expressing almost uncontrollable emotions and painting vivid pictures in sound. Liadov's *The Enchanted Lake* is a world imaginable only in art or in music. Strauss' *Don Juan* at first depicts the emotions of the passionate, amoral lover in search of the ideal woman. The tempestuous native of the music is plainly erotic. Then the moods of dejection and despair are musically described when he fails to find her - all of these emotions projected in brilliant orchestral colors and effects. This engrossing cassette offers the listener an indispensable guide on how to approach and understand this unforgettable music, with its opulent imagery and its dynamic crosscurrents.

Does the poem *Don Juan* describe actual events in the life of this legendary lover?

Is Strauss' *Don Juan* only a hot-blooded lover or a seeker after the ideal woman?

Who, or what, is the devil that fetches Don Juan?

How old was Strauss when he wrote *Don Juan?*

**Musical Contents:**
Liadov. *The Enchanted Lake* / Strauss, Richard. *Don Juan.*
**Musical References of Interest:**
Liszt. *Les Preludes* / Strauss, Richard. *Don Quixote* / Dukas. *Sorcerer's Apprentice.*
**Collateral Readings of Interest:**
Elkin, Robert. *The Stories Behind Music.* London: Dobson, 1960 Frankenstein, Alfred. *A Modern Guide to Symphonic Music.* New York: Meredith Press, 1966.

Order no. **1975** **Time: 26 min.**
**$14.95**

*Musical definitions*
## Symphonic Poem III
Performance and Commentary

Listeners to this absorbing cassette can imagine themselves watching a religious procession in Southern Spain, standing in a perfumed garden in Rome fragrant with blossoming trees, or walking along in an Illinois cornfield - at peace, and at one with the beauty about them. Truina uses snatches of Andalusian folk songs and dances performed on medieval flutes and drums to make his *La Procession* a work of vivid realism. Griffes uses different orchestral techniques to make his *White Peacock* a masterpiece of delicate impressionism, reflecting the rich imagery of the poetry that inspired the music. Sowerby combines both methods of realistic imitation and impressionistic reaction in *Prairie,* his symphonic poem suggested by Carl Sandburg's poem. This program presents an excellent introduction to the imaginative and beautiful world of the symphonic poem. The relationships between the tone and character of both the verbal and musical poems become readily apparent on this vital cassette.

What does Truina's symphonic poem describe?

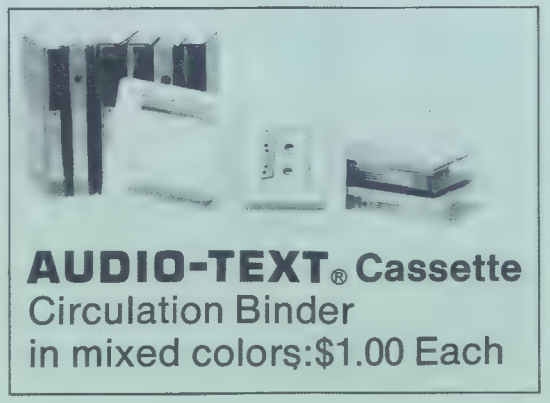
Does the music initiate realistic details of the procession?

Where is the setting of Griffes' *White Peacock?*

Does the music imitate realistic details in nature?

**Musical Contents:**
Truina. *La Procession* / Griffes. *The White Peacock* / Sowerby. *Prairie.*
**Musical References of Interest:**
Debussy. *La Mer* / Strauss, Richard. *Don Quixote* / Respighi. *The Fountains of Rome.*
**Collateral Readings of Interest:**
Gilman, Lawrence. *Orchestral Music - An Armchair Guide.* New York: Oxford University, 1951 / O'Connell, Charles. *Victor Book of Overtures, Tone Poems and Other Orchestral Works,* New York: Simon and Schuster, 1950.

Order no. **2000** **Time: 28 min.**
**$14.95**




*Musical definitions*
## The Concerto I
Performance and Commentary

The concerto is one of the basic musical forms. In this program, we have a capsule presentation of the development of the concerto form from its beginnings in the seventeenth century to its fruition in the eighteenth and early nineteenth century. Literally hundreds of musical masterpieces have been written in this form. It is interesting to see how the concerto evolved: from the concerto grosso with two groups of instruments pitted against each other, to its development into concertante with two or three solo instruments with orchestra, and finally to its modern presence with one solo instrument featured in a symphonic setting. This program presents movements from a concerto grosso by Vivaldi, the *Symphonia Concertante for Violin and Viola* by Mozart, and the superb last movement of Beethoven's *Piano Concerto #4.* Commentary superbly illuminates the historical settings.

How might one account for the passionate feeling in the *Andante* of Mozart's *Symphonia Concertante?*

In what part of the concerto can the soloist show off his skill to best advantage?

What did Beethoven change about the cadenza?

What two innovations did Beethoven introduce into the concerto form?

**Musical Contents:**
Vivaldi: *Concerto Grosso #11 for Strings,* (first movement) / Mozart: *Symphonia Concertante for Violin, Viola and Orchestra,* (andante) / Beethoven: *Piano Concerto #4,* (finale.)
**Musical References of Interest:**
Handel: *Concerto Grosso #6* / Mozart: *Concerto in C for Flute & Harp K. 299* / Beethoven: *Piano Concerto #5.*
**Collateral Readings of Interest:**
Bookspan, Martin *101 Masterpieces of Music and Their Composers.* Garden City: Doubleday, 1968 / Braunstein, Joseph.

Order no. **1964** **Time: 28 min.**
**$14.95**

*Musical definitions*
## The Concerto II
Performance and Commentary

This program offers two lesser-known pieces, *The Concertino for Clarinet* by Weber, written in 1811, and the *Concerto for Piano* written by Shostakovich more than 100 years later. The two pieces pro-

vide a marvelous contrast in style and intent. Weber's clarinet piece is clearly a show-piece. It was written to show off the characteristics of the instrument and to highlight the abilities of the performer. One should listen to it as one would watch a tight-rope walker - as an exhibition of skill. Shostakovich's piano concerto, although not easy to play, is strictly entertainment. Its intent is to amuse and at no time takes itself seriously. The ending goes so far as to be deliberately out of tune, in imitation of Russian street bands. Neither piece is for a stuffed shirt. Good music - well written by excellent composers - illustrating two misunderstood but legitimate aims of classical music: virtuoso exhibitionism and entertainment.

What are the two most popular instruments for concert ?

At what age was Shostakovich already a successful pianist and composer?

What other instrument besides the piano is featured in his *Piano Concerto?*

Why did Shostakovich deliberately write false notes into this piece?

**Musical Contents:**
Weber. *Concertino for Clarinet and Orchestra* / Shostakovich. *Piano Concerto, Opus 35.*
**Musical References of Interest:**
Beethoven. *Piano Concerto #5* / Tchaikovsky. *Violin Concerto* / Bartok. *Concerto for Orchestra* / Hill, Ralph (ed.). *The Concerto.* Baltimore: Penguin, 1952 / Veinus, Abraham. *The Victor Book of Concertos.* Simon and Schuster, 1948 / Machlis, Joseph. *The Enjoyment of Music.* New York: Norton . 1963

Order no. **2015** **Time: 29 min.**
**$14.95**

*Musical definitions*
## The Concerto III
Performance and Commentary

This program presents two movements from modern concerti - Bloch's *Concerto Grosso* and Poulenc's *Concert Champetre for Harpsichord.* The Bloch *Concerto Grosso,* with its ringing sonorities and passionate statements in strings and piano, contrasts with the witty acidity of Poulenc's modern writing for harpsichord and orchestra. Both composers have taken old forms and instruments and made new use of them. Bloch makes intense statements about the beauty and the agony of things. Poulenc is acerbic and urbane, alternating a wildly neighing orchestra and harpsichord on a musical spree. The strangely muffled effects at the end are possible only on the harpsichord but were never thought of by Bach or Handel. The listener learns what two modern composers can do when they decide to pour new wine into old bottles.

Why did Bloch write his *Concerto Grosso?*

What two modern musical forms does the concerto grosso predate?

What group did Poulenc join at the age of 18?

What style does Poulenc revive in his *Concert Champetre?*

**Musical Contents:**
Bloch. Three movements from *Concerto Grosso* / Poulenc. First movement from *Concert Champetre for Harpsichord.*
**Musical References of Interest:**
Bartok. *Concerto for Orchestra* / Hindemith. *Concerto for Horn and Orchestra* / Milhaud. *Concerto for Percussion and Small Orchestra.*

Order no. **1976** **Time: 29 min.**
**$14.95**

Departure of Lohengrin, from the opera by Wagner.

*Musical definitions*
## The Overture
Performance and Commentary

*The Overture* reveals a form of music that has been with us through its various permutations since 1600. As court musician to Louis XIV, Lully established the French Overture as a slow, then fast prelude to an opera or theatrical work. A true overture outlives the work for which it was written and may be performed as a separate piece of music. Lully's *Overture to Thesee,* heard on this cassette, is in that category. A similar work is Mozart's stunning *Overture to Idomeneo,* the work he loved above all his others. This outstanding cassette continues with Gretry's *L'epreuve villageoise,* revealing his gift for melody and feel for comic opera; Beethoven's *Coriolanus,* the first overture written for concert performance; and ends with Glinka's *Overture to Russlan and Ludmilla,* though poorly received and never really accepted in its own time, still sparkling and exciting.

What is an overture?

Why do many overtures remain popular longer than the operas they were written for?

What is the French Overture, and by whom was it extablished?

What major contributions did Mozart and Beethoven make of the overture?

**Musical Contents:**
Lully. Overture to *Thesee* / Mozart. Overture to *Idomeneo*/Gretry. Overture to *L'epreuve villageoise* /Beethoven. Overture to *Coriolanus.* Glinka. Overture to *Russlan and Ludmilla*
**Musical References of Interest:**
Mendelssohn. Overture to *Hebrides* / Rossini. Overture to *William Tell* / Beethoven. Overture to *Fidello.*

Order no. **1966** **Time: 27 min.**
**$14.95**

*Musical definitions*
## Famous Dramatic Overtures
Performance and Commentary

This program invites the listener to compare three highly divergent types of dramatic overture. The first is the rollicking, exciting curtain-raiser for a farce. Mozart's *Overture to The Marriage of Figaro* and Wolf-Ferrari's *Overture to The Secret of Suzanne* are performed as examples. Another type is the deeply serious mood-setting piece. Wagner's *Prelude to Lohengrin,* his devoutly mys-

tical musical depiction of the Holy Grail illustrates this genre of dramatic overture. The third type is the melodramatic, emotionally intoxicating, attention-riveting crowd-quieter that leaves the audience breathlessly waiting for the curtain to rise. A perfect example played on this cassette is Massenet's *Overture to Phaedre,* a story of tempestuous, unrequited love and suicide mirrored in the music. Exciting performances of all of these works and perceptive commentary by Samuel Chotzinoff make this both an instructive and enjoyable program.

How is a first-rate overture different from others?

For what operas did Wagner write overtures?

For what operas did he write preludes?

What was a result of Phaedre's unrequited love?

**Musical Contents:**
Mozart. Overture to *The Marriage of Figaro* / Wagner. *Prelude to Lohengrin* /Wolf-Ferrari. Overture to *The Secret of Suzanne* /Massanet. Overture to *Phaedre.*
**Musical References of Interest:**
Beethoven. *Lenore Overtures* / Wagner. Prelude to *Tristan and Isolde* / Rossini. *William Tell Overture.*

Order no. **1978** **Time: 28 min.**
**$14.95**

*Musical definitions*
## The Concert Overture
Performance and Commentary

This cassette features such thrilling examples of the concert overture as Berlioz' *Corsair,* composed during a raging storm at sea, and Dvorak's *Carnival Overture,* the middle of a set of three depicting nature, life and love, using wild Slavonic dances as its musical material. Van Vactor's *Overture To A Comedy II,* a modern example of the concert overture, paints a mood of farce and playfulness, rounding out this survey of vivid tone-pictures in sound. The commentary on this program supplies information concerning the origin and development of this comparatively new musical form. These independent orchestral compositions, which were never intended to precede an operatic performance, were composed for the concert hall or the legitimate theatre. The concert overture is now such an important factor on the musical scene it is difficult to imagine a concert without one. This cassette offers an instructive and enjoyable introduction.

What overture did Berlioz compose during a storm at sea?

What Berlioz overture is about a Mediterranean pirate?

What two musical forms did Dvorak combine?

Are overtures ever written to non-existent plays?

**Musical Contents:**
Berlioz. *The Corsair* /Dvorak. *Carnival Overture* / Van Vactor. *Overture To A Comedy II.*
**Musical References of Interest:**
Beethoven. *Overtures* / Wagner. *Preludes and Vorspiels* / Rossini. *Overtures.*
**Collateral Readings of Interest:**
Tischler, Hans. *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1955 / Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963 / O'Connell, Charles. Victor Book of *Overtures.* New York: Simon and Schuster, 1950.

Order no. **2014** **Time: 28 min.**
**$14.95**

Haydn rehearsing a quartet.

*Musical definitions*
## Woodwind Quintet
Performance and Commentary

This program demonstrates the great variety of color and expressiveness in a woodwind quintet with flute, clarinet, oboe, French horn and bassoon. There are four selections, each varying greatly from the others. The first is a lovely, lilting folk melody heard by Percy Grainger as he was walking in the hills of Scotland. The next is an arrangement of Ravel's *Piece in the Form of an Habenera,* vivid and colorful in comparison with the pastel shadings of Grainger's piece. The last two are by contemporary American composers. Philip James uses a wide variety of effects in the three movements we hear from his *Suite for Woodwinds,* perhaps the most interesting being the second, entitled *Gavotte and Drone.* The program ends with Sowerby's rousing *Pop Goes The Weasel,* a frolicking virtuoso piece leaving no doubts about the levity that can be used in woodwind writing.

What are the five instruments that are used in this woodwind quintet?

In what country is Grainger's *Walking Tune* known as a folk melody?

From what country does the *Habenera* come?

What country is the probable source of American fiddle and banjo tunes?

**Musical Contents:**
Grainger. *Walking Tune* / Ravel. *Piece in the Form of an Habenera* (arr.) / James. Philip. 3 movements from *Suite for Woodwinds* / Sowerby. *Pop Goes The Weasel.*
**Musical References of Interest:**
Arnold. *Three Shanties for Woodwind Quintet* / Barber. *Summer Music for Woodwind Quintet* / Villa-Lobos. *Woodwind Quintet.*
**Collateral Readings of Interest:**
Ewen, David. *Ewen's Musical Masterworks - A Complete Concert, Radio & Record Guide.* New York: Bonanza. 1967.

Order no. **1996** **Time: 27 min.**
**$14.95**

*Musical definitions*
## Shubert: Quartet in A Minor
Performance and Commentary

There is no better introduction to chamber music than Schubert's *String Quartet in A Minor,* Op. 29. The first movement has two contrasting themes. One has a strong melodic profile over a throbbing accompaniment, a clear-cut melody over various changes that is easily heard and remembered upon its returns. The other theme is also clearly recognizable. Throughout the movement the sudden and easily heard harmonic shifts and melodic profiles form a beautiful set of themes. The third is a graceful and thoughtful minuet with contrasting sections. The last movement is a vigorous, yet deeply serious, musical commentary that leaves one both invigorated and thoughtful. A program both valid for its own worth and as a gateway to the world and the appreciation of chamber music.

How many string quartets did Schubert write?

Why is it sometimes called the *Rosamunde Quartet*?

How many movements are there?

Which movement has two strongly contrasting themes?

**Musical Contents:**
Schubert. *Quartet in A Minor,* Op. 29.
**Collateral Readings of Interest:**
Erskine, John (ed.) *A musical Companion: Guide to Understanding and Enjoyment of Music.* New York: Tudor Press, 1944.
**Musical References of Interest:**
Schubert. *String Quartet #14 in D Minor (Death and the Maiden).* Schubert. *Quintet in A,* Op. 114 *(Trout).* Beethoven. *String Quartets.*

Order no. **1982** **Time: 27 min.**
**$14.95**

*Musical definitions*
**Prokofiev: String Quartet**
Performance and Commentary

During the dark hours of the German invasion of Russia in 1941-42, Sergei Prokofiev, turning to the little-known folk music of the Caucasus, wrote his String Quartet #2 which is performed on this program. His purpose was to combine the Caucasian folk music with classical forms, and he succeeded brilliantly. The quartet is vivid, abounds in exotic touches of local color, yet stays well within the easily comprehended boundaries of classical music. The stern and barbaric aspects of the first movement contrast with the lilting love song of the second. The latter goes directly into the third with its throbbing mountain dance rhythms which dissolve into the rhapsodic finale. The unique commentary before the performance make this program of exceptional importance to the field of contemporary chamber music.

What piece of music was Prokofiev working on when the Germans invaded Russia?

Why did he put this work aside to write his second string quartet?

What two factors did Prokofiev attempt to combine in this work?

Which movement is a love song with the melodic ornamentation of Oriental music?

**Musical Contents:**
Prokofiev. *String Quartet #2 in F major, Op. 92.*
**Musical References of Interest:**
Bartok. *String Quartet 5.* / Berg. *Lyric Suite.* / Ravel. *String Quartet.*
**Collateral Readings of Interest:**
Tischler, Hans. *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1955. Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963.

Order no. **1987** **Time: 18 min.**
**$14.95**

*Musical definitions*
**Brahms: Quintet for Strings, Opus III**
Performance and Commentary

Brahms' *Quintet for Strings in G major, Opus III,* one of the most accessible and enjoyable masterpieces of chamber music available to either the novice or experienced listener, is featured on this program. After introductory comments describing it, the music is superbly performed by the Eastman School of Music Chamber Ensemble. The three movements — allegro, adagio, vivace — afford many excellent opportunities for stunning ensemble playing. The vigorous statement of the opening theme; the dramatic contrast of tender sentiment in the second theme; the seriousness, then playfulness of the second movement; are all captured in this glowing performance that serves as a splendid introduction to chamber music.

Did Brahms ever recapture the exuberant vitality and zest for life he shows here?

Is there ever contrast within the same movement?

How many movements are there?

What are the five instruments performing?

**Musical Contents:**
Brahms. *Quintet for Strings in G Major,* Opus III.
**Musical References of Interest:**
Dvorak. *Quintet in G major, Opus 77* / Brahms. *Liebeslieder Quintet.* / Mendelssohn. *String Quintet in B flat major, Opus 87.*
**Collateral Readings of Interest:**
Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963. Leichtentritt, Hugo. *Musical Form.* Cambridge: Harvard, 1965. Scholes, Percy. *Oxford Companion to Music.* London: Oxford University, 1938.

Order no. **1980** **Time: 26 min.**
**$14.95**

*Musical definitions*
**String Orchestra**
Performance and Commentary

This program presents the string orchestra in three different guises. The *Allegro* from Vivaldi's *Concerto Grosso in D Minor for Strings* splits the orchestra into two sections, the second group being a trio of only three instruments. The uses of the orchestra by this seventeenth-century baroque master clearly illustrate the typical musical expression of this period. *The Last Spring* by Edward Grieg. clearly shows the vastly different thinking of a Romantic composer. The harmonic structure, the sonorities, even the greatly different range of the instruments, show the changes in musical thought in the approximately 200 years separating the pieces. The third piece. Howard Hansen's modern *Concerto for Organ, Strings and Harp,* is again entirely different. For example, the concertino of the *Concerto Grosso* has been replaced by the organ. A fascinating survey of some changes in musical thinking through the centuries.

What are the names of the two groups that perform a concerto grosso?

In Vivaldi's *Concerto Grosso* in D Minor, which group is the string orchestra?

What three instruments make up the concertino section?

From what composition did Grieg transcribe *Two Elegiac Melodies* for string orchestra?

**Musical Contents:**
Vivaldi. Allegro from *Concerto Grosso in D Minor for Strings* / Grieg. *The Last Spring* from *Two Elegiac Melodies* / Hansen. *Concerto for Organ, Strings and Harp.*
**Musical References of Interest:**
Barber. *Adagio for Strings* / Bartok. *Music for Strings, Percussion and Celeste* / Mozart. *Eine Kleine Nachtmusik*

Order No. **2003** **Time:27 min.**
**$14.95**

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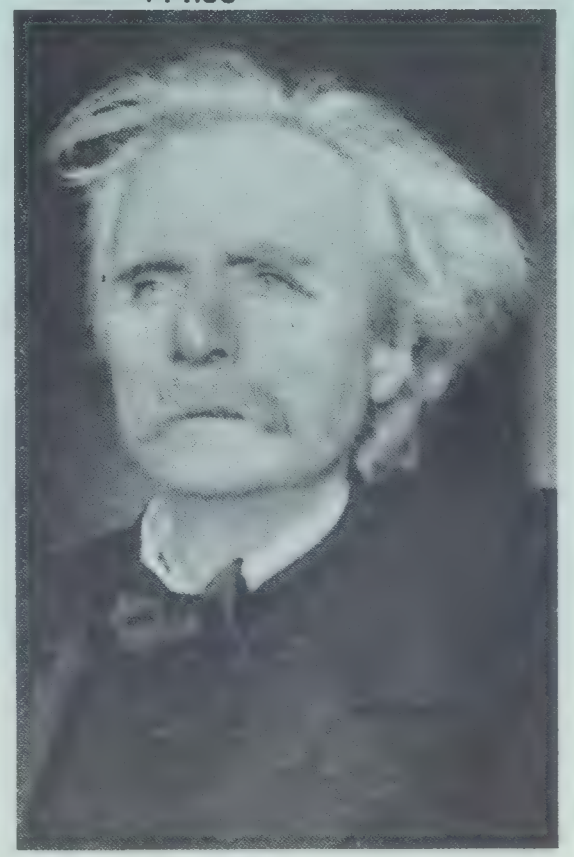


Edward Grieg (1843-1907)

*Musical definitions*
**Chamber Orchestra**
Performance and Commentary

The development of any art form is an interesting study. The study of the emergence of the modern symphony and symphony orchestra is a particularly fascinating one. This program displays two precursors of the modern symphony, interesting not only as historical examples, but also as enjoyable works of art in their own right. Scarlatti's *Concerto Grosso in F minor* is discussed and performed, followed by Mozart's *Symphony #29 in A major,* more chamber symphony than a true symphony in the modern sense. The perceptive listener will want to hear these works and compare them with the later works of Mozart and other great symphonists for a fuller understanding of their accomplishments in molding the symphony into a magnificent vehicle of musical expression.

Who was the founder of the Neapolitan School which influenced composers for 100 years?

What is a Concerto Grosso?

For what two reasons could Mozart's *Symphony #29* be called a Chamber Symphony?

Which movement is marked by bold contrasts?

**Musical Contents:**
Scarlatti, A. *Concerto Grosso* in F minor / Mozart. *Symphony #29* in A major.
**Musical References of Interest:**
Handel. *Concerto Grosso #6* / Scarlatti, A. *Concerto Grosso* / Haydn. *Symphony #32.*
**Collateral Readings of Interest:**
Tischler, Hans. *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1955.

Order no. **1991** **Time: 22 min.**
**$14.95**

*Musical definitions*
**Incidental Music to Shakespeare**
Performance and Commentary

Shakespeare's plays have excited the musical imagination of composers through the centuries. This program presents four musical interpretations of various Shakespeare works in four musical styles. The program opens with Mendelssohn's Overture to *A Midsummer Night's Dream,* one of the most famous and best-loved pieces of symphonic literature. It continues with an impressionistic work, *King Lear Asleep* by the French master, Debussy. A modern work, the Overture to the *Tempest* by Jean Sibelius, next on the program, has been characterized as "one of the grandest pieces of storm music in existence." The program concludes with two delightful dances in neoElizabethan style used as incidental music to recent productions of *Henry VIII.* A delightful sampling of two worlds - Shakespeare and music.

How old was Mendelssohn when he wrote the overture to *A Midsummer Night's Dream?*

Did he write the other incidental music to this play at this time?

How much of the incidental music to *King Lear* did Debussy complete?

What is "one of the grandest pieces of storm music in existence?"

**Musical Contents:**
Mendelssohn. Overture to *Midsummer Night's Dream* / Debussy. King Lear Asleep from *King Lear* / Sibelius. Overture to *The Tempest* / German. Shepherd's Dance and Torch Dance from *Henry VIII.*
**Musical References of Interest:**
Beethoven. *Coriolanus Overture* / Diamond. Music for Shakespeare's *Romeo and Juliet* / Walton. Suite from *Henry V.*

Order no. **1988** **Time: 28 min.**
**$14.95**

*Musical definitions*
**Nutcracker Ballet**
Performance and Commentary

Many music lovers are not aware that the *Nutcracker Suite* is only one of two, and they both are only ■ part of a larger work, *The Nutcracker Ballet.* Here is the story and much of the music of Tchaikovsky's masterpiece. The commentary relates the story of the ballet as the musical story unfolds on the stage. The setting is the living room of the president of a mythical European republic, where the family Christmas tree is being decorated for the children, Claire and Fritz. After midnight the dolls and soldiers come to life. There is a war between the soldiers and some mice, and later a duel between the Nutcracker and the King of the Mice. In the Second Act the Nutcracker and one of the children are transported to Fairyland where the dances known as the Nutcracker Suite are performed as entertainment. Anyone who enjoys this Suite will want to know the full story of the ballet that serves as a setting for these famous and captivating dances.

On what day does the *Nutcracker Ballet* take place?

What inadvertently happens to the nutcracker?

What happens to Claire at midnight?

Why can't she run and escape?

**Musical Contents:**
Tchaikovsky. *Nutcracker Ballet* (minus the dances of *Nutcracker Suite).*
**Musical References of Interest:**
Delibes. *Coppelia* / Stravinsky. *Petrouchka* / Tchaikovsky. *Nutcracker Suite.*
**Collateral Readings of Interest:**
Ewen, David. *Home Book of Musical Knowledge.* New York: Prentice Hall, 1954 / Machlis Joseph. *The Enjoyment of Music.* New York: W. W. Norton, 1963 / Rogers, Elizabeth. *Music Through the Ages.* New York: G. P. Putnam, 1967.

Order no. **1990** **Time: 27 min.**
**$14.95**

*Musical definitions*
**Christmas in Music**
Performance and Commentary

This program offers four examples of the story of Christmas as expressed and interpreted in symphonic music. The first is an overture by the contemporary American composer Philip James, a vigorous, joyous work with contrasting contrapuntal and lyrical sections. The second is an excerpt from the charming and beautiful *Childhood of Christ* by Hector Berlioz: The Repose of the Holy Family. This lovely tenor aria opens with a long, gentle orchestral introduction and ends with quiet tender hallelujahs, as touching and loving a piece as can be found in the symphonic repertoire. The other two numbers on this cassette are program music, the first being Rimsky-Korsakov's *Night in Space* from his opera *Christmas Eve* and the last a unique listening experience in which Bizet presents an old French carol, a merry Christmas Eve dance, and then combines them in a rousing finale.

What do the words "noel" and "nativity" have in common?

Who wrote the words for *The Childhood of Christ* by Berlioz?

Is Rimsky-Korsakov's *Christmas Eve* an opera, oratorio or a symphonic poem?

When and where does the action of Bizet's *L'Arlesienne* take place?

**Musical Contents:**
James, Philip. *Overture in Olden Style on French Noels* / Berlioz. aria - *Repose of the Holy Family* from *The Childhood of Christ* / Rimsky - Korsakov. *Night in Space* from *Christmas Eve* / Bizet. *Farandole* from *L'Arlesienne Suite #2.*
**Musical References of Interest:**
Bergsma. *A Carol on Twelfth Night* / Berlioz. Dream of Herod from *L'Enfance du Christ* / Menotti. *Amahl and the Night Visitors.*

Order no. **1968** **Time: 27 min.**
**$14.95**

*Musical definitions*
## Theme and Variations I
Performance and Commentary

*Theme and Variations,* a musical form that has produced more masterpieces over a longer period of time than any other, is explored with six intriguing examples: *Tchaikovsky's Suite #3,* in which a theme is transformed into a brilliant polonaise for a finale; a theme and variations by Mozart where melodic transformation is through ornate rococo ornamentation; Hugh Aston's *Hornpipe,* which at times sounds like boogiewoogie, although written during the time of Henry VIII; the slow movement from Haydn's *Sunrise Symphony,* a theme and four delightful and easily heard variations; the historically interesting *Variations on a Viennese Galliard* by Calaphone; and the difficult *Chaconne in G minor* by Purcell, which contains a repetitious harmonic pattern in the bass. This remarkable program introducing theme and variations should greatly enhance the listening pleasure of both the serious student and the casual listener.

In what two countries was this form developed?

Was there boogie-woogie in Henry VIII's time?

How old is the form of theme and variations?

Why is this form popular with composers?

**Musical Contents:**
Haydn. Andante from *Symphony in G major (Surprise)* / Calaphone. *Variations on a Viennese Galliard* / Aston. *Hornpipe* / Purcell. *Chaconne in G minor.* Mozart. Theme and Variations from *Divertimento #17 for Horns and Strings* / Tchaikovsky Theme and Variations from *Suite #3* (portions).
**Musical References of Interest:**
Beethoven. *Symphony #3,* 4th movement / Beethoven. *Symphony #7,* 2nd movement / Elgar. *Enigma Variations* / Brahms. *Variations On a Theme of Haydn.*

Order no. **1965** **Time: 28 min.**
**$14.95**

*Musical definitions*
## Theme and Variations II
Performance and Commentary

This program contains the exploration of variation forms begun on cassette program 1965. Two examples of free variation form are presented and discussed: the *Andante* from Beethoven's 5th *Symphony* and the *Istar Variations* by d'Indy. Both are superb examples of free variation techniques, challenging the listener to listen more and more closely on each hearing as he unravels the musical intentions and meanings of the composers. The Beethoven example, built on two contrasting themes, is only loosely structured as a variation form: the d'Indy variations are in the framework of a modern symphonic poem, telling the story of a journey into the underworld. The commentary on this program discusses these two selections in detail and also outlines many of the compositional techniques one should be aware of while listening to variation form.

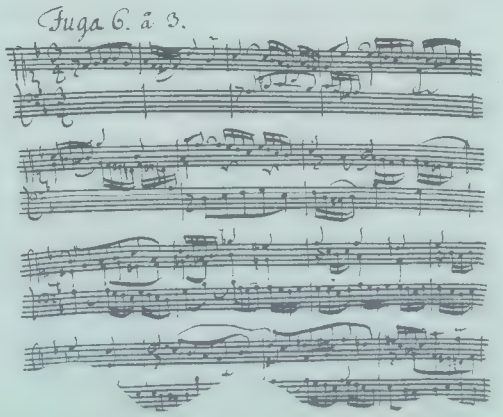
What instruments announce the opening theme in the Beethoven selection?

What instruments play the second theme?

Who removes an article of Istar's clothing at each of the seven gates?

Before whom does Istar at last stand naked?

**Musical Contents:**
Beethoven. *Symphony #5* - Second movement / d'Indy. *Symphonic Variations: Istar.*
**Musical References of Interest:**
Beethoven. *Symphony #2* - 2nd movement / Elgar. *Enigma Variations* / d'Indy. *Symphony on a French Mountain Air.*
**Collateral Readings of Interest:**
Ewen, David. *Home Book of Musical Knowledge.* New York: Prentice Hall. 1954 / Grout, Donald J. *History of Western Music.* New York: Norton, 1960.

Order no. **1959** **Time: 26 min.**
**$14.95**

Fuga Score

*Musical definitions*
## The Canon
Performance and Commentary

The canon lends itself to every kind of musical expression from the rollicking to the sublime. This musical form, in use as early as the Middle Ages and still employed by composers today, is illustrated on this interesting and informative cassette by performances of typical canonic pieces that run the gamut of musical expression from the beautiful, religious *Non Nobic Domine* of William Byrd to the traditional, rousing *Three Blind Mice;* from the joyous *Sumer Is Cumen In* to Cesar Franck's deeply religious *Panis Angelicus* for tenor solo, chorus and orchestra. The history of the canon is recounted in a commentary accompanying the eight musical examples on this cassette, tracing its origins from the Greek word meaning 'law,' through the extreme complications of the 17th Century canon, up to modern times with its use in Diamond's *Rounds for String Orchestra.*

How old are canons?

What is a round?

What is the meaning of canon at the fourth and octave below?

Is the canon limited to only certain kinds of musical expression ?

**Musical Contents:**
(Unknown). *Three Blind Mice* / (Unknown). *Sumer Is Cumen In* / Byrd. *Non Nobic Domine* / Purcell. *For the Flowers of the Night* / Mozart. *Minuet from Serenade for Wind Octet* / Dvorak. *Slavonic Dance* / Franck. *Panis Angelicus* / Diamond. *Round 3 for String Orchestra.*
**Musical References of Interest:**
J. S. Bach. *GoldbergVariations* / Riegger. *Canon and Fugue for Orchestra* / Hindemith. *Ludus Tonalis* / Purcell. *Fantasias for Viols* / Brahms. *Symphony #4,*(last movement).

Order no. **1983** **Time:26 min.**
**$14.95**

*Musical definitions*
## The Fugue
Performance and Commentary

The fugue is a type of composition standard with Baroque and Classical composers and still enjoying much popularity up to the present day. This varied and comprehensive cassette first presents a ricercare, the forerunner of the fugue, an example from J. S. Bach's *Art Of The Fugue,* which has been characterized as one of the most extraordinary works in the whole history of music. We next hear Scarlatti's playful *Cat's Fugue,* Then the finale to Mozart's *Jupiter Symphony* which is not really a Fugue, but its intricate contrapuntal textures must surely be the apotheosis of fugal writing. The rollicking Fugue from Weinberger's comic opera *Schwanda* follows in which Schwanda extricates himself from hell by inducing all the devils to dance and chase themselves - which is just what the melody of any good fugue should do.

What did Berlioz have to say about fugues?

Who said: "A fugue is a type of composition where one voice chases the other and altogether they chase the listener out of the room?

What does the word 'fuga' mean in Latin, and the word 'ricercare' in Italian?

How many fugues on how many themes are there in Bach's *Art of the Fugue?*

What is a mirror fugue?

What animal inspired Scarlatti to write a fugue?

What was the turning point in Mozart's creative career?

How does a fugue rescue Schwanda from hell?

**Musical Contents:**
Gabrielli: *Ricercare for Strings* / Bach, J. S.: *Fugue #10 from The Art of the Fugue* (transcription for woodwinds and strings) / Scarlatti, D.: *The Cat's Fugue* (transcription for orchestra) / Mozart, W. A.: Finale from *Jupiter Symphony* / Weinberger: Fugue from *Schwanda the Bagpiper.*
**Collateral Readings of Interest:**
Bookspan, Martin. *101 Masterpieces of Music and Their Composers.* New York: Doubleday, 1968 / Ewen, David. *Encyclopedia of Concert Music.* New York: Hill & Wang, 1969.

Order no. **1961** **Time:28 min.**
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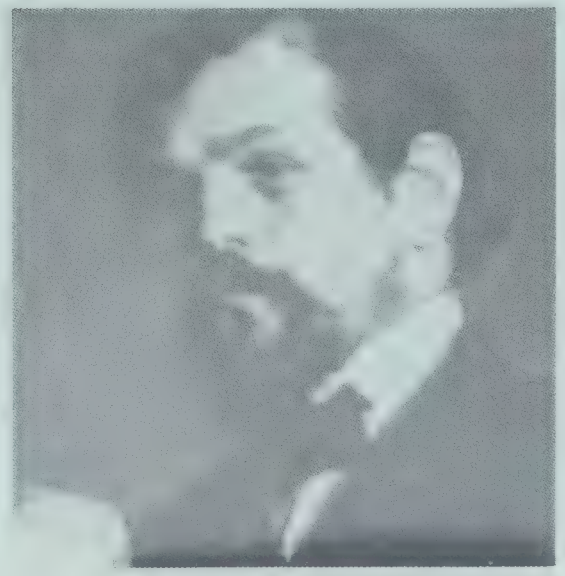

Claude Debussy (1862-1918)

*Musical definitions*
**The March**
Performance and Commentary

The march is one of the most varied and expressive of musical forms. There are funeral marches, wedding marches, stirring military marches, solemn ceremonial marches, and exotic marches supplying vivid local color to the ballet and opera. This program presents the listener with a sampling of these varied types of marches with eight selections from the classical and modern repertoire, ranging from Lully to Sousa. We first hear Lully's brilliantly effective March of the Sacrificial Priests from *Thesee,* then Mozart's deeply serious and moving March of the Priests from *The Magic Flute,* followed by Beethoven's bow to passing musical fashion with his Turkish March from *The Ruins of Athens.* The program continues with stirring and characteristic marches by Berlioz, Bizet and others, ending with Sousa's rousing *El Capitan.* A surprising and rewarding look at a generally overlooked and frequently misunderstood form of music.

What kind of march does Chopin's *B flat Minor Piano Sonata* contain?

What exclusive right was Lully granted by Louis XIV?

What instruments were thought by Mozart and Beethoven to be characteristic of Turkish music?

Which composer wrote marches that reflect a jubilant American patriotism?

**Musical Contents:**
Lully. March of the Sacrificial Priests from *Thesee* / Mozart. March of the Priests from *The Magic Flute* / Beethoven. Turkish March from *The Ruins of Athens* / Berlioz. Rakoczy March from *The Damnation of Faust* / Bizet. Trumpet and Drums from *Children Games* (Petit Suite for Orchestra) / Rimsky-Korsakov. Wedding Cortege from *Coq d'Or* / Pierne. Entrance of the Little Fauns from *Cydalise and the Satyr* / Sousa. *El Capitan.*

Order no. **2013** **Time: 27 min.**
**$14.95**

*Musical definitions*
**Modern Symphonic Dances**
Performance and Commentary

This program surveys this exciting new musical form, presenting three examples, one by Debussy (1904), another by Rachmaninoff (1940), and the last by the contemporary American composer, Paul Creston. These are not dances transcribed for symphony orchestra as was done earlier by composers, but original abstract dance compositions never intended for the ballet stage or the ballroom. These dances do not have the colorings and characteristic rhythms of national dances. Instead, they range from the atmospheric *Symphonic Dance* of Rachmaninoff (originally entitled Twilight) to the exotic *Danse Sacre et Danse Profane* of Debussy and the primitive, powerful *Choric Dance* of Paul Creston, harking back to the ritualistic pantomimes of ancient Greece. An exciting look into one part of the symphonic repertoire, with selections that are suitably varied and brilliantly executed.

Did Rachmaninoff intend for his symphonic dances to be danced?

What were his original titles for this three-part work?

For what newly invented instrument did Debussy write his *Danse Sacre et Danse Profane?*

When did he write this piece?

To what painting could you compare Debussy's piece?

**Musical Contents:**
Rachmaninoff. *Second Symphonic Dance* / Debussy. *Danse Sacre et Danse Profane* / Creston. *Choric Dance #2.*
**Musical References of Interest:**
Stravinski. *Sacre Du Printemps* / Delius. *Dance Rhapsody* / Saint Saens. *Danse Macabre.*
**Collateral Readings of Interest:**
O'Connell, Charles. *Victor Book of Overtures Tone Poems and Other Orchestral Works.* New York: Simon and Schuster. 1960 / Rogers, Elizabeth. *Music Through The Ages.* New York: Putnam, 1967.

Order no. **1997** **Time: 28 min.**
**$14.95**

John Phillip Sousa (1854-1932)

*Musical definitions*
**The Suite I**
Performance and Commentary

The suite, more accurately a suite of dances, is a very old musical form, going back to the 1500's. It was brought to perfection by J. S. Bach, disappeared around 1750, and was revived in its modern form in the 1870's. The older suite (before 1750) contained orchestral versions of popular dance forms, such as the gigue, sarabande, and alamade. The later suite (since 1870) was often composed of short dances (Tchaikovsky's *Nutcracker Suite),* excerpts from operas or incidental music from plays (Bizet's *L'Arlesienne Suite),* or mood pieces *(Berg's Lyric Suite).* All of this fascinating musical material is presented with musical illustrations on this absorbing and informative program. The listener can form his own opinion: Is a record like the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* a modern adaption of the dance suite?

How are both unity and variety achieved in a suite?

In what two ways was the classical suite of Bach's time unified?

How did nationality influence Grieg's *Holberg Suite?*

**Musical Contents:**
J. S. Bach. *Suite 1 in C major* / Grieg. Three dances from the suite *From Holberg's Time* / Ravel. Three selections from the suite *Tombeau De Couperin.*
**Musical References of Interest:**
Grieg. *Peer Gynt Suites* / Berg. *Lyric Suite* / Ravel. *Mother Goose Suite.*

Order no. **1962** **Time: 28 min.**
**$14.95**

George Frederick Handel (1685-1759)

*Musical definitions*
**The Suite II**
Performance and Commentary

Here we have two dance suites as unlike as night and day - a fascinating comparison of the use of the same form by two composers - Handel in 1749 and Walton in 1926. Handel's suite was commissioned for a fireworks display celebrating the signing of a peace treaty. Various popular dances of the day were to accompany allegorical sets and were intended to express serious and noble emotions. Walton's was written to accompany the reading of the brittle, facile poetry of Edith Sitwell. It is ■ series of musical miniatures epitomizing and mocking the popular dances of his day, such as the tap, tango and polka.

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Thoughtful listeners to this program will come away with an understanding of how the same musical form can be utilized for two entirely different kinds of music, and perhaps have kindled an interest in discovering how still other composers have put a basic musical form to new uses.

Why did Handel write the *Royal Fireworks Music?*

Were the fireworks a success?

In *Facade* is Walton poking fun at modern dances?

What is unique about the dances in Walton's suite?

**Musical Contents:**
Handel. *Royal Fireworks Music* (Overture-Ala Siciliano Bouree-Minuetto) / Walton. *Facade* (Polka-tango-tap dance-tarantella).
**Musical References of Interest:**
Grieg. *Peer Gynt Suites* / Berg. *Lyric Suite* / Tchaikovsky. *Nutcracker Suite* / Saint Saens. *Carnival of the Animals* / Leichtentritt. Hugo. *Musical Form.* Cambridge: Harvard University Press. 1965 / Morris, R. O. *The Structure of Music.* London: Oxford University Press, 1935 / Hodier, Andre. *The Forms of Music.* New York: Walker, 1951.

Order no. **2017** **Time: 26 min.**
**$14.95**

*Musical definitions*
**Descriptive Suite**
Performance and Commentary

This program describes and performs two suites rooted in the world of children. The first is Ravel's charming masterpiece of impressionistic music, the *Mother Goose Suite.* These are not pieces built on the Mother Goose rhymes with which Americans are familiar but on old French fairy tales. The Pavane of the Sleeping Beauty is perhaps the best known of the four selections presented here, although the others are equally beautiful. The second suite is the American composer John Alden Carpenter's *Adventures in a Perambulator.* It amusingly describes, in symphonic sound, what a baby being wheeled about by a nurse might see, hear, and feel, including the barking of pet dogs that surround the perambulator as it is being wheeled through the park. The two suites, being so different in aesthetic and compositional technique, provide a valuable insight into the varied uses of a descriptive suite.

What are two things a descriptive suite can do?

In what section of the *Mother Goose Suite* does Ravel use bird calls?

Who, or what, are the pagodas of the third selection?

In Carpenter's *Adventures in a Perambulator,* what does the policeman do?

**Musical Contents:**
Ravel. *Mother Goose Suite* selections - *Pavane of the Sleeping Beauty Story of Hop-Of-My-Thumb; The Empress of the Pagodas; The Fairy Garden* / Carpenter. *Adventures in a Perambulator.*
**Musical References of Interest:**
Bizet. *Children's Games* / Grofe. *Grand Canyon Suite* / Ravel. *L'enfant et Les Sortileges.*
**Collateral Readings of Interest:**
Ewen, David. *Encyclopedia of Concert Music.* New York: Hill & Wang 1959 / Machlis, Joseph. *Adventures in Listening.* New York: Norton, 1968

Order no. **2012** **Time: 28 min**
**$14.95**

*Musical definitions*
**The Waltz**
Performance and Commentary

'Sinful - immoral - sexually stimulating' chorused the censors of the new dance that swept through Viennese concert halls and ballrooms at the beginning of the 19th century. The waltz - an irresistible, whirling rhythm in which partners dared

to publicly embrace and move as one to the romantic ¾ time, had appeared and would continue to fascinate more composers over a longer period of time than any other dance form existing. The landler, an Austrian peasant dance with its whirl, hop and stamp, became the sophisticated, graceful glide and turn steps of the waltz with partners holding each other. This cassette traces various composers' individual treatment of this exciting music, from Weber's brilliant *Invitation to the Dance* through the *Waltzes* of Chopin and Brahms to Johann Strauss's delightful *Morning Journal.*

From what country dances did the waltz derive?

What early musical form used by Mozart and Schubert was the forerunner of the waltz?

Was the waltz socially acceptable in its early days?

What is the historical significance of Weber's *Invitation to the Dance?*

**Musical Contents:**
Schubert. *Landler* / Weber-Berlioz. *Invitation to the Dance* / Chopin. *Waltz in D flat Op. 70, No. 3* / Brahms. *Waltzes from Op. 39 - No. 15 in A flat & No. 1 in B major* / J. Strauss. *Morning Journal.*
**Musical References of Interest:**
Chopin. *Waltzes* / Brahms. *Liebeslieder Waltzes* / Ravel. *La Valse* / Johann Strauss. *Waltzes.*

Order no. **1957** **Time: 28 min.**
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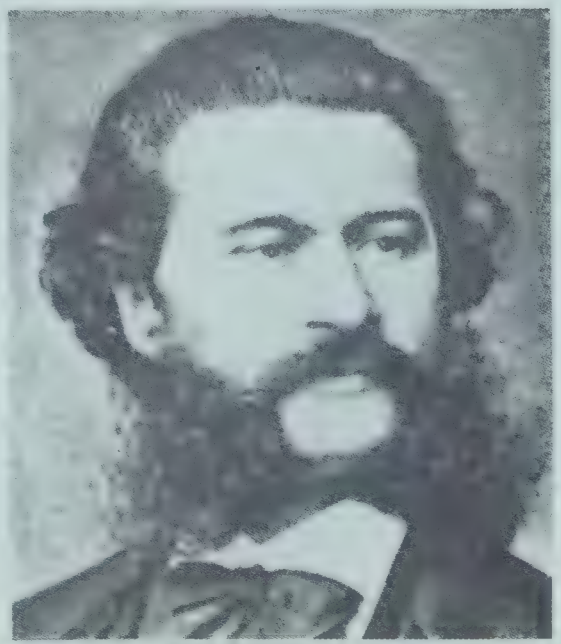

Johann Strauss II (1825-1899)

*Musical definitions*
## The Scherzo
Performance and Commentary

*The Scherzo* clarifies the confusion brought about by one term - scherzo - having two meanings. In the Baroque period the term scherzo (Italian for joke or play) was applied to light-hearted vocal and instrumental pieces. Much later, Beethoven replaced the minuet of the third movement of sonatas and symphonies with the scherzo, characterized by vigorous rhythm, rapid tempo and abrupt changes in dynamics, often veering from very soft to very loud. This alternation led to independent pieces labeled "scherzo" by the later Romantic composers, where sections of a dramatically gloomy character alternate with more lyrical sections. All of these uses of the term scherzo are illustrated with musical examples on this excellent program which succeeds in clarifying an often misunderstood aspect of music.

What is the origin of the musical term scherzo?

How did the scherzo grow out of the minuet?

Has the scherzo always been an instrumental musical form?

Was Beethoven the first to use the scherzo as a symphonic movement?

**Musical Contents:**
Beethoven. *Scherzo from Symphony No. 2* / Monteverdi. *Two Scherzi Musicali* / Tchaikovsky. *Third Movement, Symphony No. 4* / Dvorak. *Scherzo Capriccioso.*
**Musical References of Interest:**
Schenck, Johannes. *Scherzi Musicali* / Haydn. *Russian Quartets #37-42* / Beethoven. *Symphony #5, third movement*
**Collateral Readings of Interest:**
Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963 / Rossi, Nick and Sadie Rafferty. *Music Through the Centuries.* Boston: Bruce Humphries, 1963 / Tischler, Hans. *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1955.

Order no. **2016** **Time: 28 min.**
**$14.95**

*Musical definitions*
## The Rhapsody
Performance and Commentary

This program traces the development of the rhapsody from its origins in Ancient Greece to its present-day use by modern composers such as Wayne Barlow and Ralph Vaughn Williams. The establishment of the rhapsody as a modern musical form was an achievement of Franz Liszt, the great 19th century symphonist. He

The Waltz (a print by Pennington).

transformed some of his Hungarian national melodies into orchestra pieces, using the form of the chardas, that wild Hungarian dance that starts out slowly and works itself into a rhythmic frenzy. The characteristic of the Liszt rhapsody is sudden changes of mood and tempo, depicting emotional extravagance - both wild and unrestrained. In the hands of later composers, its characteristics have changed. All of this is demonstrated in word and music on this program.

What was the function of a rhapsodist in ancient Greece?

What composer started the modern musical form of the rhapsody?

What is the pattern of the Hungarian dance, the chardas?

What is one general feature of rhapsodies, although there are a few exceptions?

**Musical Contents:**
Liszt. *Hungarian Rhapsody #13* / Barlow. *Rhapsody for Oboe and Strings: The Winters Past* / Vaughn-Williams. *Norfolk Rhapsody #1.*
**Musical References of Interest:**
Liszt. *Hungarian Rhapsody #2* / Gershwin. *Rhapsody in Blue* / Rachmaninoff. *Rhapsody on a Theme of Paginini.*
**Collateral Readings of Interest:**
Gilman, Lawrence. *Orchestral Music - An Armchair Guide.* New York: Oxford University 1951 / Machlis, Joseph. *The Enjoyment of Music.* New York: Norton. 1963 / Rossi, Nick and Sadie Rafferty. *Music Through the Centuries.* Boston: Bruce Humphries, 1963.

Order no. **1999** **Time: 28 min.**
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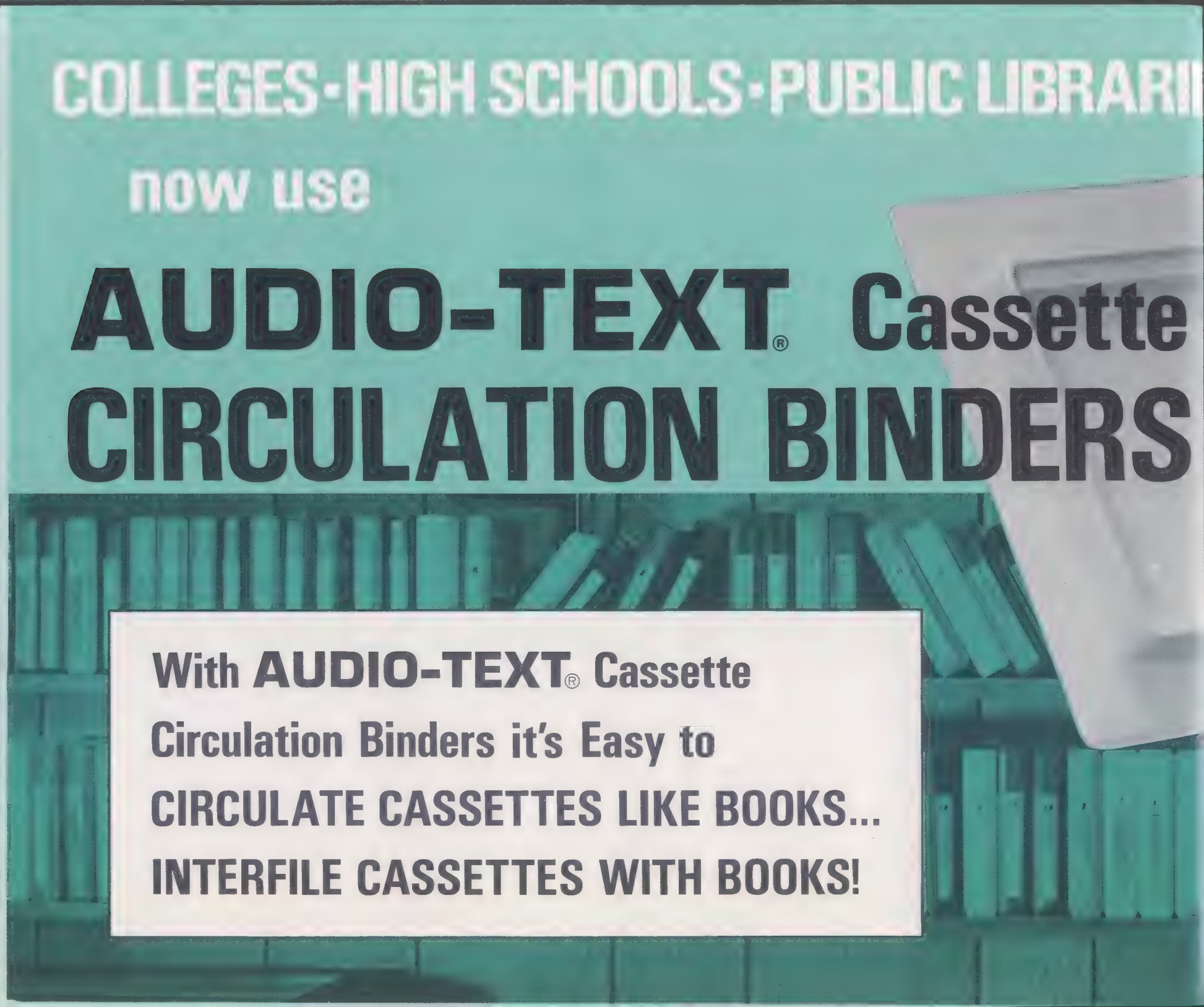
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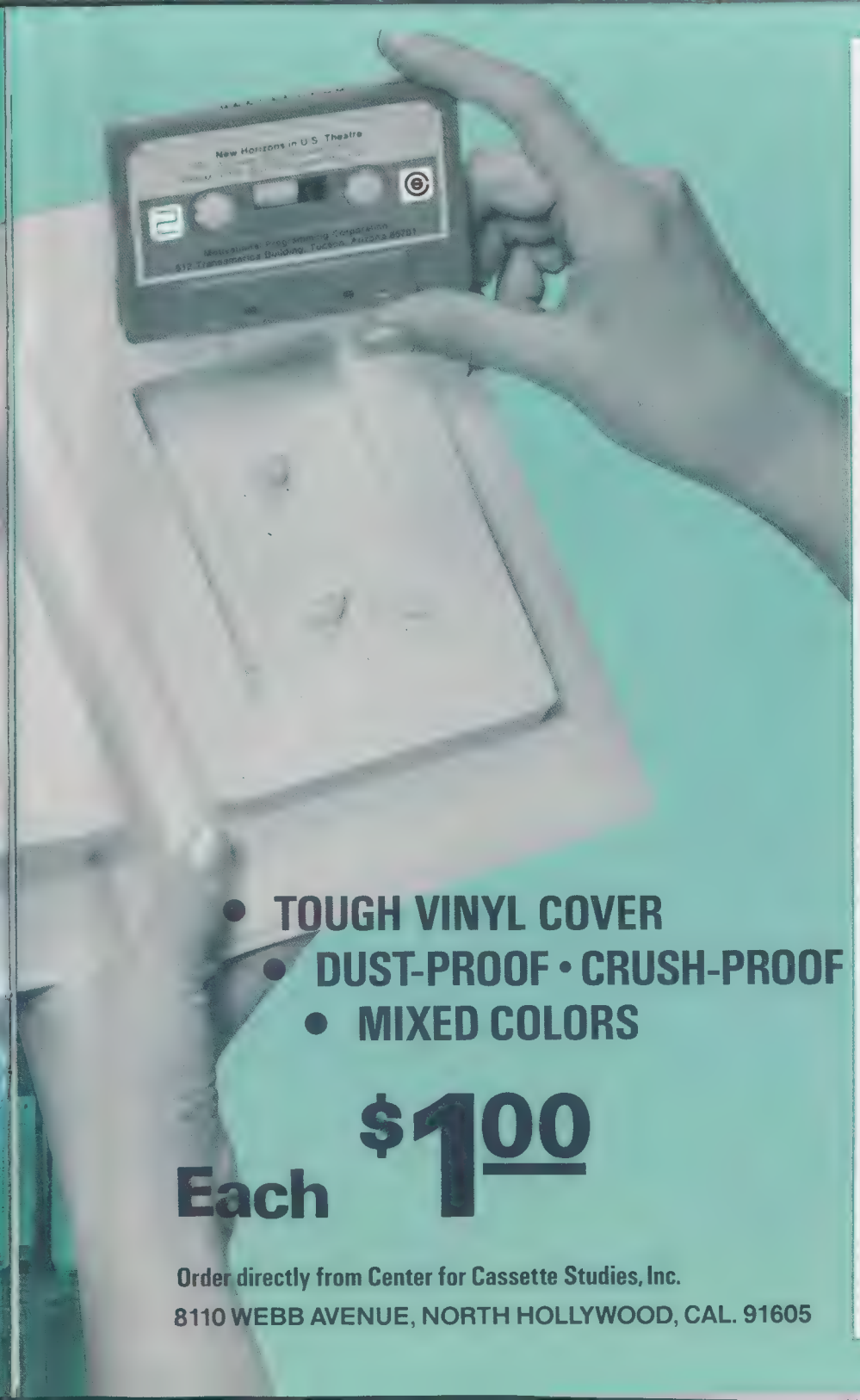


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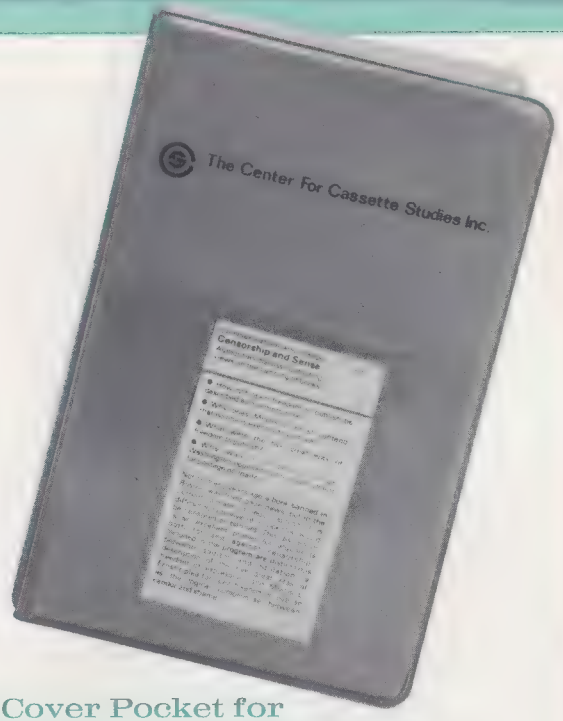


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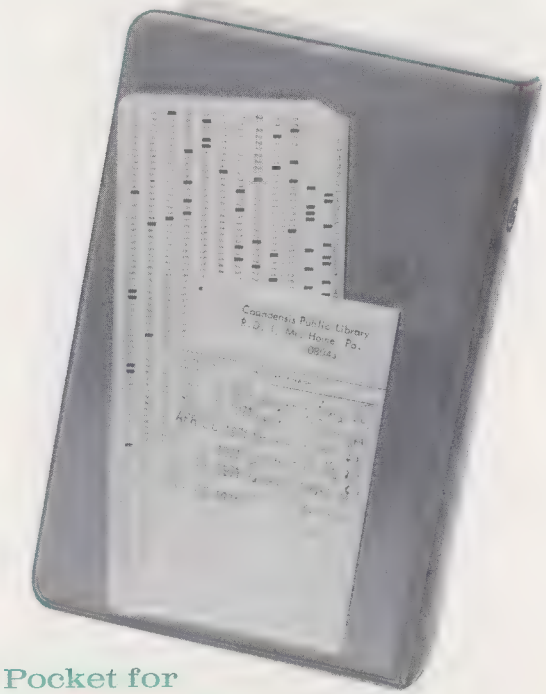

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*Musical definitions*
## The Mass
Performance and Commentary

For two centuries the polyphonic mass was the glory of Europe's musical art. While the New World was being explored, European composers were writing masses and thus creating masterpieces of music that have endured through the centuries. This program opens with an example of Gregorian Chant, the main medium of serious musical expression for over 500 years and the basis for not only the polyphonic masses that followed, but for all of Western musical art as well. An example from a Medieval mass is then performed, followed by excerpts with commentary from masses by Palestrina, Bach, Mozart and Beethoven: a veritable history of music in Western Civilization in capsule form. This is an invaluable program if one wishes to gain an insight into the development of musical style and an understanding of how present-day music is created.

What are the five sections of the musical form of the Mass?

What is the date of the earliest extant polyphonic setting of the Mass?

For whom did Mozart think he was writing his *Requiem Mass?*

Why did Beethoven refuse to dedicate his *Mass in C Major* to the Prince who commissioned it?

**Musical Contents:**
anon. Kyrie (Gregorian Chant) / anon. Kyrie - *Mass of Tournai* / Palestrina. Sanctus from *Aeterna Munera Christi* / J. S. Bach. Donna Nobis Pacem from the *B Minor Mass* / Mozart. Requiem and Kyrie from *The Requiem Mass* / Beethoven. Selection from the Gloria of the *C Major Mass.*
**Musical References of Interest:**
Des Prez. *Missa Alles Regrets* / J. S. Bach. Crucifixus from *B Minor Mass* / Beethoven. *Missa Solemnis.*

Order no. **1960** **Time: 25 min.**
**$14.95**

*Musical definitions*
## Psalms
Performance and Commentary

A most important part of religious poetry in Western civilization - the Psalm - has fascinated and inspired composers from the beginning of recorded music history. They have formed the basis for Christian liturgical music from its beginnings to around 1000 A.D. From then until the

The Mass

sixteenth century they provided the foundation for the remarkably expressive Gothic and Medieval church music. From the 16th century until the present, the Psalms have been the material for much great music, threading through the changing styles of the Baroque, the Classical, the Romantic and now into the Modern period. Their expression of deep human emotion and religious feeling has lent itself to all musical styles. This program presents a dramatic sampling of many of them, from Palestrina to Liszt.

What music has as its basis the Hebraic settings of the Psalms?

What were two musical goals of the Church in 1571?

What characteristics of Gluck's music suffused both his operas and sacred music?

Between what two elements in his religious music did Franck seek a compromise?

**Musical Contents:**
Palestrina. *Psalm 30* - I Will Extol Thee, O Lord / Le Jeune. *Psalm 134* - Behold, Bless Ye The Lord / Handel. *Psalm 98* - O Sing Unto the Lord a New Song / Gluck. *Psalm 130* - Out of the Depths Have I Cried Unto Thee / Franck. *Psalm 150* - Praise Ye the Lord / Liszt. *Psalm 13* - (final section).
**Musical References of Interest:**
Lassus. *Pehetential Psalms* / Schubert. *Psalm 23* / Stravinsky. *Symphony of Psalms.*

Order no. **2010** **Time: 28 min.**
**$14.95**

*Musical definitions*
## Mozart: Divertimento in D Major
Performance and Commentary

Mozart could write music as easily and quickly as one makes a phone call today. The occasional pieces he wrote for family and close friends, dashed off for the musicians at hand and intended to be played and forgotten, are miniature masterpieces and well worth the attention of any music lover. The Divertimento on this program is a good example of this wonderful music. It is written for string quartet and two horns obligato, an unusual combination of instruments, probably for no other reason than that the group of friends and cousins around at the time played these instruments. The first movement is gay, bouncing and vigorous. The second is a theme with six variations featuring sustained horn passages. The third is a graceful and famous minuet. The fourth is bright and colorful with easily recognizable themes. Music to enjoy from the pen of an inexhaustible virtuoso.

How much time did Mozart need for composing a piece?

How old was he when he wrote this set of three Divertimenti?

When were they written, and for whom?

How many movements are there in this Divertimento?

**Musical Contents:**
Mozart. *Divertimento in D Major.*
**Musical References of Interest:**
Mozart. *Divertimento in E flat #1* String Trio K 563. Mozart. *Divertimento #12 E flat* Winds K 252. Haydn. *Divertimenti.*
**Collateral Readings of Interest:**
Ewen, David. *Ewen's Musical Masterworks: A complete concert, radio and record guide.* New York: Bonanza, 1967. O'Connel, Charles. *Victor Book of Overtures, Tone Poems and Other Orchestral Works.* New York; Simon and Schuster, 1950. Scholes, Percy. *Oxford Champion to Music.* London: Oxford University, 1938.

Order no. **1995** **Time: 28 min.**
**$14.95**

*Musical definitions*
## Motet and Madrigal
Performance and Commentary

A song is a musical setting of words sung by one voice. A motet is a setting of a religious text in Latin to be sung by more than one voice, usually contrapuntally. A madrigal is a similar setting of a non-religious text. This program gives us nine wonderful examples of madrigals and motets from the 13th Century to the present. The first is a Christmas motet of the last 16th century, *Today Christ is Born.* It ends with two contemporary motets in 16th Century style based on Christmas carols. In between the listener experiences much beautiful singing that illustrates madrigals and motets

throughout the history of music. Two high points are the Hallelujah, ending the motet *Exultate, Jubilate* which Mozart wrote when he was only 17, and a madrigal *Musicians Wrestle Everywhere* by the contemporary American composer, Elliot Carter. This program is an introduction to much beautiful vocal music, more than could be fully listened to and appreciated in a lifetime of concentration.

What do all motets have in common?

Was there a sharp distinction between vocal and instrumental music in the 16th century?

How old was Mozart when he wrote his motet *Exultate, Jubilate?*

Who wrote the poem *Musicians Wrestle Everywhere?*

**Musical Contents:**
Sweelinck, Peters. *Hodie Christus Natus Est* (motet) / anon. *In Seculum* (motet) / Monteverdi. *AQuest Olmo* (Madrigal) / Bennett, John. *Weep, Oh Mine Eyes* (madrigal) / Fredrici, Daniel. *As Cupid Once Enjoyed His Ease* (madrigal) / Mozart. *Hallelujah from Exultate Jubilate* (motet) / Carter. *Musicians Wrestle Everywhere* (madrigal) / Smith, Melville. *Noel* (motet) / Smith, David Stanley. *Sing We Noel Once More* (motet).

Order no. **1963** **Time: 28 min.**
**$14.95**

*Musical definitions*
**The Cantata I**
Performance and Commentary

Learn how music can be used to tell a story - from that of an irate father forbidding his young daughter to indulge in the vice of coffee drinking (and how she cleverly gets around his edict) to the story of the Mississippi River from its mystical beginnings before the advent of the white man to a chorus of freedom as it stretches its silver branches into the heartland of present-day America. These are but two of the thousands of secular cantata stories available for your enjoyment, and presented on this cassette with commentary providing historical background and analysis. Selections from two other secular cantatas - one from the Romantic period and the other from the Baroque, when the cantata began, round out the program on this cassette, providing a historical perspective of cantata styles and stories that will guide the listener in the discovery of an entertaining field of musical narration.

What famous scientist's father started the cantata?

What did the Mayflower have to do with the history of the cantata?

What emotion is expressed in the finale of *Paradise and the Peri?*

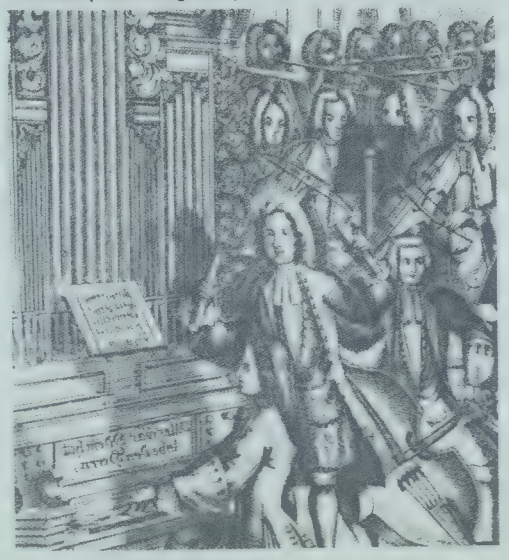
When was coffee considered a vice?

**Musical Contents:**
Schumann. *Paradise and the Peri* (finale) / A. Scarlatti. aria *Hombre a Pace* / J. S. Bach. *Coffee Cantata* (selections) / Cadman. *The Fathers of Waters* (selections).
**Musical References of Interest:**
Beethoven. *Ah, Perfido* / Britten. *Ceremony of Carols* / Delius. *A Mass of Life.*
**Collateral Readings of Interest:**
Tischler, Hans. *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1965.

Order no. **1985** **Time: 28 min.**
**$14.95**

*Musical definitions*
**The Cantata II**
Performance and Commentary

This fascinating program gives the listener an opportunity to see how a poem affects a composer, and how he transforms words into musical ideas and effects. The program includes *The War God,* an anti-war poem changed into musical expression by Ansell; the story of the Prodigal Son from the Bible, by Debussy; and Longfellow's poem *Hiawatha,* set to music by Coleridge-Taylor. It is intriguing to see how the rhythms of Longfellow's memorable poem are transferred through chorus, orchestra and soloists into musical expression, and how the composer works out the ideas and emotions of *Hiawatha* in music. All three composers, entirely different in musical style and technique, have started at the same beginning point - a text - and taken different ways to project the words and the emotions they express. This program will give the listener insights into how a composer works and achieves.



A cantata performance of the period of Bach. (an engraving published in 1732).

Did the composer of *Hiawatha* use authentic Indian music?

What Negro spiritual was used by the composer of *Hiawatha*?

Why did the composer name his own son Hiawatha?

Why cannot the final dove of peace descend according to the poet of the *War God?*

**Musical Contents:**
Coleridge-Taylor. *The Wedding Feast of Hiawatha* / Debussy. *The Prodigal Son* / Arnell. *The War God.*
**Musical References of Interest:**
Beethoven. *Ah, Perfido* / Britten. *Cantata Academica* / Delius. *A Mass of Life.*
**Collateral Readings of Interest:**
Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963 / Tischler, Hans, *The Perceptive Music Listener.* Englewood Cliffs: Prentice-Hall, 1955.

Order no. **1998** **Time:28 min.**
**$14.95**

*Musical definitions*
**The Oratorio I**
Performance and Commentary

This program traces, with numerous musical examples, the entire history of the oratorio, from its beginnings in the sixteenth century to its present-day status. *The Dialogue Between The Body and The Soul,* one of the earliest known oratorios, is presented in its entirety, followed by selections from outstanding oratorios throughout the ages. Three characteristic sections of Carissimi's *Jepthe,* a selection from Handel's *Judas Macabbeus,* and then the Prelude and opening chorus, Let There Be light from Haydn's *The Creation* are performed and commented upon. The program continues with *How Lovely Are The Messengers* from Mendelssohn's *Saint Paul* and concludes with the finale from the contemporary oratorio *King David* by Honegger. This musical outline of

oratorio styles succeeds in introducing the novice to this area of great music even as it clarifies for the devotee the history of the oratorio down through the ages.

Did early oratorios have costumes and stage scenery?

Why was Handel commissioned to write an oratorio by the Prince of Wales?

How long did it take Haydn to write *The Creation*?

Why did Honneger's *King David* create a sensation when it was first performed?

**Musical Contents:**
..... *Dialogue between the Body and the Soul* / Carissimi. *Jepthe* (selections) / Handel. *Judas Macabbeus* (selections)/ Haydn. *The Creation* (selections) / Mendelssohn. *St. Paul* (selections) / Honegger. *King David* (selection).
**Musical References of Interest:**
Handel. *Messiah* / Haydn. *The Seasons* / Mendelssohn. *Elijah*
**Collateral Readings of Interest:**
Machlis, Joseph. *The Enjoyment of Music.* New York: W. W. Norton, 1963 / Rogers, Elizabeth. *Music Through The Ages.* New York: Putnam, 1967 / Rossi, Nick and Sadie Rafferty. *Music Through The Centuries.* Boston: Bruce Humphries, 1963.

Order no. **2002** **Time: 27 min.**
**$14.95**

*Musical definitions*
## Oratorio II: Carissimi's Jepthe
Performance and Commentary

*Jepthe* offers the listener an opportunity to probe the rich mind and musical memory of Carissimi in a serious vocal-orchestral composition done in a language other than English. It could open up a whole area of musical enjoyment -- the oratorio -- much the same way that Tchaikovsky's *Nutcracker Suite* has opened the door to serious symphonic music for many thousands of listeners. *Jepthe* is easily accessible to the ear, although of a most serio-religious nature. Carissimi has used soloists and chorus in a most telling way, dividing the oratorio into sections that permit the listener to follow the story in the music through the expression of intense emotions -- fervent prayer -- exultation -- sorrow. A superb introduction to a world of beauty.

Whom did Jepthe vow to sacrifice if he won?

Who did this turn out to be?

What was her reaction?

What emotion does the final chorus express?

**Musical Contents:**
Carissimi. *Jepthe.*
**Musical References of Interest:**
Carissimi. *Balthazar.* Handel. *Messiah.* Mendelssohn. *Elijah.*
**Collateral Readings of Interest:**
Erskine, John. *A Musical Companion: A Guide to the Understanding and Enjoyment of Music.* New York: Tudor , 1944. Grout, Donald Jay. *History of Western Music.* New York: Norton, 1960. Machlis, Joseph. *The Enjoyment of Music.* New York: Norton, 1963.

Order no. **2004** **Time: 27 min.**
**$14.95**

# Opera Spotlight

*Opera spotlight*
## Style in Opera: Mozart, Bellini and Early Wagner
Performance and Commentary

This program presents operatic music by Mozart, Bellini and Wagner. In short, a history of operatic style from the classicism of Mozart through the bel canto period with Bellini, to the early Wagner of the Meyerbeer-Grand Opera school. Mozart is represented by the Overture to *The Mercy of Titus,* written in the last harried years of his life but still a glowing, living piece of music. The listener then encounters one of the most famous arias in the operatic literature illustrating the bel canto style - the Costa Diva from *Norma.* The program ends with the Overture to Wagner's first successful opera, *Rienzi,* a five-hour epic in the Grand Opera style with a cast of hundreds, all principals meeting violent deaths in the last act, a colossal set, and the burning of Rome as a finale.

Rise Stevens as the seductress *Delilah* (Opera: *Sampson and Delilah)*

What is bel canto singing?

What were the three lucky breaks of Bellini's life?

How long an opera is *Rienzi?*

What city is destroyed by fire in the final scene?

**Musical Contents:**
Mozart. Overture to *La Clemenza Di Tito* / Bellini. aria - Costa Diva from *Norma* / Wagner. Overture to *Rienzi.*
**Musical References of Interest:**
Mozart. *Idomeneo* / Bellini. Sovra Il Sen from *La Sonnambula* / Wagner. *The Flying Dutchman* - Overture.
**Collateral Readings of Interest:**
Davidson, Gladys, *Barnes Book of The Opera.* New York: Barnes, 1962 / Ewen, David. *Home Book of Musical Knowledge.* New York: Prentice Hall, 1954 / Newman, Ernest. *Stories of the Great Operas and Their Composers.* Garden City: Garden City Publishers, 1930.

Order no. **1971** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## Famous Novels in Opera
Performance and Commentary

The plots of many operas are based on famous novels. This program presents selections from five such operas, some world-famous, others not so well-known. Mascagni is represented by the light and lovely *L'Amico Fritz,* a tale of a wealthy bachelor who would rather not hear wedding bells if he can help it. The story of the passionate and stormy Manon Lescaut is recounted by two composers - Puccini

and Massenet. Massenet is also represented by the beautiful meditation from *Thais,* the musical portrayal of the spiritual conversion of a woman of pleasure into a saintly nun. The program concludes with the melodic and stirring overture to Thomas' *Mignon* based on Goethe's *Wilhelm Meister.* Any opera-lover will welcome this garland of operatic selections. The newcomer to opera will be most pleased to discover an engrossing world of passion and beauty.

Did Mascagni ever repeat the success of *Cavalleria Rusticana?*

Why was Manon Lescout going to America?

How many operas did Massenet compose?

Why is *The Dream* both tragic and happy?

Who was the author of the novel of which *Thais* is based?

Does Thais feel her life of pleasure joyous and fulfilling?

Would Goethe recognize the opera *Mignon* as being based on his novel Wilhelm Meister?

**Musical Contents:**
Mascagni. *L'Amico Fritz* orchestral selection - Intermezzo / Puccini. *Manon Lescaut* orchestral selection - Intermezzo Act III / Massenet. *Manon* aria - The Dream / Massenet. *Thais* orchestral selection - Meditation / Thomas. *Mignon,* Overture.
**Musical References of Interest:**
Donizetti. *Lucia De Lammermoor* / Puccini. *La Boheme* / Verdi. *La Traviata*

Order no. **1977** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## Marriage in Opera
Performance and Commentary

Marriage in opera! What a fascinating idea! How would you orchestrate a domestic quarrel? How would you stage the hijinks of a spirited courtship? This program has skimmed off a few of the many musical riches on the subject for the listener's pleasure and excitement: The overture to Cimarosa's *Secret Marriage* that still bubbles with youthful zest and fun, never showing its age (nearly two centuries); the colorful, splendidly sumptuous *Wedding Procession* from Rimsky-Korsakov's *Coq D'or;* Rossini's saucy aria, *Una Voce Poco Fa* from his farcical *Barber of Seville;* and the melodious, lively, thoroughly delightful overture to Smetana's *Bartered Bride.* Commentary places each piece of music in historical perspective and, in the case of the overture to *The Bartered Bride,* gives the listener guidelines to the musical structure for enhanced listening pleasure and awareness.

Is it evident in the overture that *The Secret Marriage* could have a clever and hilarious plot?

Why did Rimsky-Korsakov never see a production of his satirical *Coq D'Or?*

What has happened to Rosina, just before she sings *Una Voce Poco Fa?*

What did Smetana think of his own opera, *The Bartered Bride?*

**Musical Contents:**
Cimarosa. Overture to *the Secret Marriage* / Rimsky-Korsakov. *Coq d'Or, Wedding Procession* / Rossini. *Barber of Seville* (aria) *Una Voce Poco Fa* / Smetana. Overture to *The Bartered Bride.*
**Musical References of Interest:**
Beethoven, *Fidelio* / Mozart. *Marriage of Figaro* / Nicolai. *Merry Wives of Windsor.*

Order no. **1979** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## The Ring - Part I
Performance and Commentary

This program is the first in a two-part series giving a simple and easily understood outline of the complex relationships and activities in Wagner's monumental *Ring* cycle. The narrator briefly and clearly sketches the story line of the first two operas of the *Ring: Das Rheingold* and *Die Walkure.* Three famous orchestral excerpts are played: *The Entrance of the Gods Into Valhalla* from *Das Rheingold,* and *The Ride of the Valkyries* and *The Magic Fire Music* from *Die Walkure.* Wagner is notorious for being long-winded and involved. Yet he is rated a towering musical genius in the very top rank of composers. This superb cassette will offer a key to resolving the difficulty. It offers an effortless introduction to the libretti, as well as samples of the glorious music, providing an invaluable outline for all the complexities of plot and musical leitmotif to follow. An excellent introduction to Wagner's formidable but marvelously rewarding masterpiece.

How long did it take Wagner to write *The Ring?*

In *Das Rheingold* what symbolizes the power to rule the world?

Why does Wotan lead the gods over the rainbow bridge into Valhalla?

When Wotan's favorite Valkyrie disobeys him, how does he punish her?

**Musical Contents:**
Wagner. *Das Rheingold - Entrance of the Gods into Valhalla* / Wagner. *Die Walkure - Ride of the Valkyries* / Wagner. *Die Walkure - Magic Fire Music.*
**Musical References of Interest:**
Wagner. *Das Rheingold* Prelude / Wagner. *Die Walkure* - Act 1 Scene 3 duet / Wagner. *Die Walkure* - final scene.

Order no. **1986** **Time: 29 min.**
**$14.95**

*Opera spotlight*
## The Ring - Part II
Performance and Commentary

This program completes the analysis of Wagner's masterpiece *The Ring of the Niebelungen* /see 010 1986 for part I). The beginning listener will find no better introduction than this lucid condensation of the story line of the four operas, the last two, *Siegfried* and *Gotterdammerung* presented here. There are two symphonic tone poems extracted from the operas as a musical introduction to the glorious music Wagner wrote for his gods and goddesses: the ecstasy of a summer afternoon in *Forest Murmurs* and the profound sadness of Siegfried's *Funeral Music.* In both selections Wagner's vivid pictorial imagination is translated into superb musical terms, whether it is of birds darting among shimmering summer leaves or describing the carrying of the body of the dead hero-warrior through the moonlit forest. No music lover should be unaware of these masterpieces presented on this cassette.

Which of his operas did Wagner call "the loveliest of my life's dreams?"

Why can Siegfried suddenly understand the voices of the forest?

In what opera is the curse of the magic ring fulfilled?

How is Siegfried killed?

**Musical Contents:**
Wagner. *Forest Murmurs* from *Siegfried* / Wagner. *Siegfried's Funeral Music* from *Gotterdammerung.*
**Musical References of Interest:**
Wagner. *Siegfried Idyll* / Wagner. *Gotterdammerung - Siegfried's Rhine Journey* / Wagner. *Gotterdammerung - Immolation Scene.*

Order no. **1974** **Time: 27 min.**
**$14.95**

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*Opera spotlight*
## Greek Myths in Opera
Performance and Commentary

The history of opera is suffused with Greek myths. The earliest operas, composed in the Renaissance, were almost entirely based on the mythology of Greece, setting the trend for later operatic composers. This program presents five selections from operas based on Greek myths with commentary setting them in historical perspective and outlining their stories to further enhance the listener's pleasure. We hear three orchestral numbers: The Overture of Lully's opera *Thesee* with its shimmering strings and broad, appealing melodies: the Overture to Von Suppe's comic operetta *The Beautiful Galatea* with its lovely, lilting melodies and wonderful waltz; and the minuet of Diana's Nymphs from Gretry's *Cephalie and Procis*. In addition, the listener encounters two vocal selections in widely different styles: one from the Baroque and the other from the Romantic era.

Who was the founder of French opera?

Why did Jupiter bestow the gift of youth on the old couple Philemon and Baucis?

Why did they beg to be made old again?

What did Pygmalion beg Venus to do?

**Musical Contents:**
Lully. *Theesee Overture* / Handel. *Acis and Galatea* (aria) O Ruddier Than the Cherry / Gretry. *Cephale et Procis* Minuet of Diana's Nymphs / Gounod. *Philemon et Boucis* (aria) Vulcan's Song / Von Suppe. *The Beautiful Galatea Overture.*
**Musical References of Interest:**
Milhaud. *La Délivrance de Thesee* / Monteverdi. *Arianna* / Strauss, R. *Ariadne Auf Naxos.*
**Collateral Readings of Interest:**
Scholes, Percy. *Oxford Companion to Music.* Condon: Oxford University, 1938.

Order no. **1970** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## Orpheus in Opera
Performance and Commentary

When opera began, over 350 years ago, a number of the first operas written were based on the Orpheus myth. Orpheus has fascinated many operatic composers, including the irreverent Offenbach who turned the story upside-down with hilarious effect. The plot of Orpheus - the compassionate story of a man who attempts to bring his beloved wife back from the dead - has given operatic composers wide range for their powers of artistic expression: pathos, love, rage and endearing sentiment are all elements of the story. Beautiful arias of Monteverdi and Gluck are presented in this program as well as the wildly angry *Dance of the Furies* by Gluck. The program concludes with the jubilant overture to Offenbach's *Orpheus in Hades,* with its lovely lilting melodies and bouncing can-can.

What special musical power did Orpheus have?

What was Orpheus forbidden to do?

In what manner did Gluck change the legend of Orpheus?

In what hilarious ways did Offenbach change the story?

**Musical Contents:**
Monteverdi. *Orfeo* (tenor aria) *Now To Thee, O Singing Lyre* / Gluck. *Orpheus and Euridice Dance of the Furies* / Gluck. *Orpheus and Euridice:I have Lost My Euridice:*/ Offenbach. *Orpheus in Hades Overture.*
**Musical References of Interest:**
Gluck. *Dance of the Blessed Spirits* from *Orpheus and Euridice* / Haydn. *Orpheus and Euridice* / Liszt. *Orpheus.*

Order no. **1967** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## Helen of Troy in Opera
Performance and Commentary

The face that launched a thousand ships has also inspired many an opera. Berlioz, Gluck and Offenbach are but three that have found Helen of Troy a fascinating and fit subject for musical treatment. This program gives excerpts from the works of these three composers - the Triumphal March from *The Trojans* by Berlioz - two orchestral pieces - the Gavotte and the Minuet, and the tenor aria O Del Mio Dolce Adore from Gluck's *Paris and Helen* - and the overture to *La Belle Helene,* Offenbach's satirical treatment of the story. Gluck's Minuet is one of the most graceful pieces ever written, his aria O Del Mio, one of the most passionate declarations of love. Offenbach's operetta remains so popular it was recently adapted for the Broadway stage, nearly 100 years after its premier. Helen's face may no longer launch ships, but her beauty endures to inspire much lovely music and imagery.

What caused the Trojan War?

What did Aphrodite promise Paris?

What is Marlowe's famous line of poetry about Helen?

What important change did Gluck make in the story of *Paris and Helen?*

**Musical Contents:**
Berlioz. March from *The Trojans* / Gluck. Minuet and Gavotte from *Paris and Helen* / Gluck. aria - O Del Mio Dolce Adore from *Paris and Helen* / Offenbach. Overture to *La Belle Helene.*
**Musical References of Interest:**
Berlioz. Royal Hunt and Storm from *Les Troyens* / Offenbach. Finale from *La Belle Helene* / Strauss, Richard. *Die Agyptische Helena.*
**Collateral Readings of Interest:**
Ewen, David. *Musical Masterworks - A Complete Concert, Radio, and Record Guide.* New York Bonanza, 1967.

Order no. **1972** **Time: 28 min.**
**$14.95**

Opening night at the latter-day Metropolitan Opera.

*Opera spotlight*
## Inside the Metropolitan Opera
The stars & the critics discuss the Rudolph Bing years.

Not all the dramatic controversy in the opera world takes place on the stage. Rudolf Bing, for one, has had to cope with high drama behind the scenes. Using all his skills, Bing has guided the Metropolitan Opera from its post-World War II

state of shabby gentility through years of triumph and success in recent times. This cassette presents the history of the Metropolitan Opera, from the surprising account of its founding to its move to Lincoln Center. In addition, it chronicles the story of Bing's reign as General Manager of the Met, all related in the words and voices of such notables as Lotte Lehmann, Mrs. August Belmont, Marian Anderson, and Erich Leinsdorf. Despite difficulties ranging from prima donnas' tempers to troubles with labor unions, Bing has managed to maintain his equilibrium and to delight both music critics and business managers.

Can an artistically creative person be ■ good administrator?

How did Rudolf Bing make the Metropolitan Opera a financial success?

Is Bing too profit oriented when selecting performers?

**Collateral Readings of Interest:**
Briggs, John. *Requiem for a Yellow Brick Brewery: A History of the Metropolitan Opera.* Boston: Little, Brown, 1969 / Eaton, Quaintance. *Miracle of the Met.* New York: Meredith, 1967 / Kolodin, Irving, *Metropolitan Opera.* New York: Knopf, 1966 /*Opera News* Editors and F. Merkling. *Golden Horseshoe.* New York: Viking, 1965 / Volbach, Walther R. *Problems of Opera Production.* Hamden: Shoe String, 1967 (Paperback) / Weissten, Ulrich (ed.). *Essence of Opera.* New York: Norton, 1969 (Paperback).

Order no. **12179** **Time: 28 min.**
**$12.95**

*Opera spotlight*
## Ancient Civilization in Opera
Performance and Commentary

*Aida* is the grandest of Grand Operas. With spectacular and exotic settings, with stage action that includes not only the immolation of a beautiful maiden on a sacrificial pyre but also the most spectacular triumphal march and ballet any opera house could manage; with passion on a grand scale as the principals go from one agonizing, emotional conflict to another; and with gorgeous music scored for full symphony orchestra. *Aida* makes one mourn the banality of modern times and yearn to return again and again into this operatic conception of an ancient civilization. This program presents three world-famous excerpts from *Aida,* giving the listener an idea of the opera's splendors. The program also includes the overture to Rossini's *Semiramide,* presenting another composer's conception of how engrossing and spectacular an ancient civilization might have been.

Why was *Aida* written?

What is the agonizing choice *Aida* must make in Ritona Vincitor?

Who was Semiramide?

In what three ways was she like Cleopatra?

**Musical Contents:**
Verdi. *Aida* orchestral selection - ballet Act II / Verdi. *Aida* aria - Celeste Aida / Verdi. *Aida* aria - Ritona Vincitor / Rossini. *Semiramide Overture.*
**Musical References of Interest:**
Berlioz. *Les Troyens* / Mozart. *Idomeneo* / Purcell. *Dido and Aeneas.*
**Collateral Readings of Interest:**
Groist, Donald. *A Short History of Opera* - Vols. I, II. New York: Columbia University, 1965.

Order no. **1973** **Time: 27 min.**
**$14.95**

*Opera spotlight*
## Old Testament Stories in Opera
Performance and Commentary

The Old Testament has been the touchstone for numberless novels, poems, plays - and operas. This program presents excerpts from three of the many hundreds of operas on the subject: the aria *Land of My Fathers* in which Joseph expresses his longing for his homeland in Mehul's *Joseph and His Brethren;* the exotic *Ceremonial March* from Goldmark's *Queen of Sheba;* and two selections from Saint Saens' *Samson and Delilah* (the immortal love duet, *My Heart at Thy Sweet Voice* and the pulsating and exotic *Bacchanal).* The latter are the pagan dances Saint Saens wrote for the feast honoring the Philistine god, Dagon. Pageantry, longing, and the betrayal of love, are some of the elements of the colorful Old Testament Stories brought to life in opera and made real with music for the neophyte opera lover.

Why does Joseph reproach his brethren?

What does the Queen of Sheba bring King Solomon from Arabia?

Who imprisons Samson in *Samson and Delilah?*

*What is the purpose of the Bacchanal in Samson and Delilah?*

**Musical Contents:**
Mehul. *Joseph and His Brethren* selection - *Land of My Fathers* / Goldmark. *Queen of Sheba* Ceremonial March / Saint Saens. *Samson and Delilah* duet - *My Heart at Thy Sweet Voice* / Saint Saens. *Samson and Delilah* selection - *Bacchanal.*
**Musical References of Interest:**
Goldmark. *Queen of Sheba - Magische Toene* / Handel: *Esther* / Saint Saens. *Samson and Delilah - Gloire a Degan Vanqueuer* (finale).

Order no. **1956** **Time: 28 min.**
**$14.95**

*Opera spotlight*
## Chivalry in Opera
Performance and Commentary

The operatic stage is the perfect vehicle for the pageantry of chivalry, and music the ideal means of expression for the emotions attendant upon either its fruition or thwarting. Composers have capitalized on these operatic characteristics throughout musical history; this program

The triumphal march in the opera *Aida*

presents three selections from operas dealing with chivalry: Rossini's Overture to *Tancredi, Elsa's Dream* from Wagner's *Lohengrin,* and the *Procession of the Knights* from *Parsifal.* While *Parsifal* is the musical embodiment of the mystical ideals of chivalry, *Lohengrin* presents us with the classic chivalric story - a lady in dire straits; her rescuer appears and champions her; the fair lady is won; then through some flaw or circumstance, all ends in tragedy. Our emotions are always irresistibly caught up in these musical stories of love, nobility, and tender sorrow. This program is an ideal introduction to the musical world dealing with chivalry.

Who is accused of murdering her brother in *Lohengrin?*

What motive is given for this alleged crime?

How does Lohengrin arrive?

What must Elsa promise never to do?

**Musical Contents:**
Rossini. Overture to *Tancredi* / Wagner. *Elsa's Dream* from *Lohengrin* / Wagner. *Procession of the Knights* from Parsifal.
**Musical References of Interest:**
Massenet. *Don Quichotte* / Verdi. *I Lombardi* / Wagner. *Tannhauser.*
**Collateral Readings of Interest:**
Grout, Donald. *A Short History of Opera* (Vols. I, II) New York: Columbia, 1965 / Lang, Paul Henry. *Music in Western Civilization.* New York: Norton, 1941 / Martin, George. *The Opera Companion - A Guide for the Casual Opera Goer.* New York: Dodd, Mead, 1961.

Order no. **1989** **Time: 28 min.**
**$14.95**

Edouard de Reszke (1855-1917) as *Mephistopheles*

# Dance as Art

## *Opera Spotlight*
## **The Devil in Opera**
Performance and Commentary

The devil - that personification of the brooding and malicious forces of evil - has taken various forms and shapes throughout the history of mankind - and in opera. He appears in the guise of a virtuous Knight in Meybeer's *Robert Le Diable,* tantalizing the hero of this allegory of good and evil with shimmering, phantom nymphs. The devil, disguised as the Black Huntsman in *Der Freischutz,* tempts the virtuous with magic bullets that are always unerringly accurate. In *Faust* the temptation is the gift of youth and a passionate love affair - at the price of one's eternal soul, of course. What the devil thinks of his bargain is chillingly presented on this cassette in *Mephistopheles' Serenade.* Later in this program of operatic excerpts, the attractions of passion are presented in the lush *Venusberg Music* of Wagner's *Tannhauser,* and the plot helpfully outlined for all those interested in the perils of the devil's seduction.

In which opera does the devil appear in the guise of a huntsman?

In which opera does the devil appear in the guise of a knight?

In which opera does the devil appear in the guise of a beautiful woman?

**Musical Contents:**
Weber. *Der Freischutz: Incantation in the Wolf's Glen* / Meyerbeer. *Robert le Diable: Dance of the Phantoms* / Gounod. *Faust: Mephistopheles Serenade* / Wagner. *Tannhauser: Venusberg Music.*
**Musical References of Interest:**
Moore. *The Devil and Daniel Webster* / Mozart. *The Magic Flute* /Wagner. *Parsifal.*

Order no. **1981** **Time: 29 min.**
**$14.95**

## *Dance as art*
## **Classical Dances**
Performance and Commentary

This program presents the story of the music of the dance from the time of our earliest recorded music to the modern symphonic repertoire. A 13th century English folk dance, the nota, is the first selection. A 16th century dance, embodying the characteristic steps of the period - a low glide, then a leap - is next, followed by the stately Pavane and its after dance,the Galliard, the latter featuring leaping and lunging steps. There are then examples of the Gigue, Minuet and Gavotte - characteristic dances that, combined with other dances, form a prominent part of the classical repertoire. Two beautiful examples of classical dances used by modern masters of orchestration in contemporary works, one by Ravel, the other by Respighi, complete this valuable survey of classical dances.

For what animal is the Pavane named?

What dance did Queen Elizabeth do before breakfast each morning as setting-up exercises?

In what way was Paderewski's *Minuet* a fraud?

What famous classical dance was a kissing game?

**Musical Contents:**
.....*Nota for Two Recorders* / ..... *Bas Danse and Tournion* / Dowland. *Pavane - Lacrimyre Antiqui Novae and King of Danmark's Galliard* / J. S. Bach. *Suite #3 in D Major- Gigue* / Paderewski. *Minuet* / Gluck. *Paris and Helen - Gavotte* /Ravel. *Pavane for a Dead Spanish Princess* (orchestral version) / Respighi. *Galliard by Galilei* (orchestral transcription).
**Musical References of Interest:**
Bach. *Suite #5 in F Minor* / Beethoven. *Minuet in G* / de Falla. *Dances from The Three Cornered Hat.*

Order no. **1984** **Time: 28 min.**
**$14.95**

*Dance as art*

## National Dances

### Performance and Commentary

Beethoven was one of the first composers to incorporate nationalistic folk dances into his music. Chopin was the first to make a nationalistic cult of these dances. Both are presented on this cassette: Beethoven with three of his *Contradances for Orchestra* and Chopin with two of his *Mazurkas*. The fascinating story of the bringing of folk dances of various countries into the mainstream of music then continues with examples from the standard symphonic repertoire by Dvorak (Slavonic), Gliere (Russian), Grieg (Norwegian), de Falla (Spanish) and Powell (American). There can be no question of their basic musical differences when juxtaposed as they are on this cassette. For example, Powell's American fiddle tunes are in sharp contrast to the musical characteristics of a Spanish dance, as are all the other dances performed. The accompanying commentary further explores these differences.

What dance did Beethoven "borrow" from himself for the finale of his *Third Symphony?*

Where is the strong beat in the Mazurka?

What related historical event occurred in the same year Dvorak composed his Slavonic Dances?

Did Grieg generally use actual folk tunes or did he compose his own melodies?

Flemish peasants dancing.

**Musical Contents:**
Beethoven. *Contradances for Orchestra #6, 7 and 8* / Chopin. *Mazurka in F Minor; Mazurka in F Major, Op. 68* / Dvorak. *Slavonic Dance #3* / Gliere. Russian Sailors Dance from *The Red Poppy* / Grieg. *Norwegian Dance #2* (orchestral version) / *de Falla. Spanish Dance #1* from *La Vida Breva* / Powell. *Virginia Country Dances.*
**Musical References of Interest:**
Chopin. *Polonaises* / Schubert. *Landler* / Copland. *Rodeo.*

Order no. **2008** **Time: 27 min.**
**$14.95**

*Dance as art*

## St. Denis and the Dance

### A conversation with Ruth St. Denis on the range of her art

Ruth St. Denis and her contemporary, the late Isadora Duncan, were credited with founding the American dance movement. However, as this amusing and stimulating interview discloses, Miss St. Denis, like many serious artists, launched her career in vaudeville. As so often happens, sheer accident picked Miss St. Denis out of what would have been a humdrum, complacent career and put her in a position to exploit her very considerable talents. It was actually a poster, glimpsed by chance in a cafe, that steered this artist into the disciplined life of the dancer. The poster was of the Goddess Isis, Egyptian goddess of fertility. Miss St. Denis does not know exactly why, but this poster influenced her life and inspired her serious career. Both her life and her career are vividly recreated on this memorable program which will interest not only those enthusiastic about the dance but anyone who appreciates committment to any cultural ideal.

The Minuet

What is the purpose of the dance?

How does the dance personify the state of man?

Why is the dance the proper expression of a religious vision?

Why does Ruth St. Denis think the dance can contribute to the betterment of mankind?

**Collateral Readings of Interest:**
H'Doubler, Margaret N. *Dance: A Creative Art Experience.* Madison: University of Wisconsin, 1959 (Paperback). Martin, John. *Introduction to the Dance.* Brooklyn: Dance Horizons (Paperback). Pease, Esther E. *Modern Dance.* Dubuque: William C. Brown, 1967(Paperback). Schlundt, Christena L. *Professional Appearances of Ruth St. Denis and Ted Shawn.* New York: New York Public Library, 1962 (Paperback). Shawn, Ted. *Every Little Movement.* Brooklyn: Dance Horizons (Paperback). Terry, Walter. *Dance in America.* New York: Harper & Row, 1956 (Paperback).

Order no. **12109** **Time: 29 min.**
**$14.95**

*Dance as art*

## Ted Shawn and Ruth St. Denis

### A conversation with two pioneers of the contemporary dance

As a founder of modern dance as we know it today, Ted Shawn can personally account for the invention of many new movements himself. By borrowing from the highly muscular dancing of American Indians and other so-called primitive cultures, he has been able to recapture the feeling of power and Godliness which dancing originally had when it was a part of man's religious observances. Ruth St. Denis, too, has done much to promote the spiritual qualities of dancing. Although she first embarked on a career in show business as a variety dancer, in 1906 she made her debut as a serious artist, introducing to the world of culture a dance

Ruth St. Denis (1877-1968)

of supplication and prayer which she calls "The Incense." In spite of all their efforts to the contrary, Ted Shawn and Ruth St. Denis find American culture, as reflected in its television and movies, grossly lacking in appreciation for the dance as a form of both artistic and religious expression. Says Shawn: "Dancing includes in it every attribute of God -- it has lifeness and rhythm and proportion and expressiveness."

Why is dancing religious?

How has television changed dancing?

Why did a German scientist study Ruth St. Denis' "arm ripple?"

Why does Shawn compare male dancers with the brass and percussion players in an orchestra?

**Collateral Readings of Interest:**
Maynard, Olga. *American Modern Dancers.* Boston: Little, Brown, 1965. Moore, Lillian. *Artists of the Dance.* New York: Blom / Schlundt, Christena L. *Professional Appearances of Ruth St. Denis and Ted Shawn.* New York: New York Public Library, 1967 (Paperback), Terry, Walter. *Dance in America.* New York: Harper & Row / Terry, Walter. *Miss Ruth: The More Living life of Ruth St. Denis.* New York: Dodd, Mead, 1969 / Wagenknecht, Edward C. *Seven Daughters of the Theater.* Norman: University of Oklahoma, 1964.

Order no. **3121** **Time: 17 min.**
**$12.95**

*Dance as art*
### The Legendary Anna Pavlova
A documentary on the career and private life of a great dancer

What is the origin of the legend of Anna Pavlova, the prima ballerina whose memory still dominates the world's most elusive performing art, dancing? Dancing partners, members of her company, impresario Sol Hurok, and others offer their views on the unique qualities which enabled *"The Swan"* to achieve her position of eminence. The listener follows Pavlova from her youth in St. Petersburg to her debut in Paris, and the formation of her own company, which enabled her to realize her dream of bringing ballet to the far corners of the world. In 20 years, Pavlova and her company traveled over 300,000 miles, played more than 3,600 performances, bringing the classical ballet to places where it had never been seen. A former dancing partner says: "Her physical appearance was so frail ... so spiritual ... but when she danced, her body was so strong, like steel..."

What distinguished Anna Pavlova as a dancer?

Why did she have a special interest in ethnic dances?

## Origins of Jazz

Anna Pavlova (1885-1931)

Why did she form her own dance company?

Why did she defy the traditions of dance costumes?

How did her private life complement her career?

**Collateral Readings of Interest:**
Almedingen, E. M. *Young Pavlova.* New York: Roy, 1965 (Paperback)/ Dandre, V. *Anna Pavlova.* New York: Blom, 1969. Ellfeldt, Lois. *Primer for Choreographers.* Palo Alto: National,/1967 (Paperback). Haskell, Arnold L. *Russian Genius in Ballet.* New York: Pergamon, 1963 (Paperback)/ Malvern, Gladys. *Dancing Star: Story of Anna Pavlova.* New York: Messner, 1942./Roslavleva, Natalia. *Era of the Russian Ballet.* New York: Dutton, 1966.

Order no. **5318** **Time: 22 min.**
**$14.95**

*Origins of Jazz*
### African Rhythm & American Jazz
Music historians explore the African origins of jazz

This "live" cassette demonstrates the drum and chant rhythms of West Africa, their transformation into the island songs of the Caribbean and, ultimately, the jazz of America. It shows how slave "cargoes" carried their sense of song and dance into the bondage of life in the Western Hemisphere. The cassette features, among other things, "water music" produced by Africans who use only their cupped hands to beat on water. Noted Afro-Cuban drummers demonstrate the evolution of these primitive beats into modern dances. When, in conclusion, the listener hears the recordings of such famed artists as Dizzy Gillespie and Count Basie, he is better able to achieve an awareness of why jazz has made a lasting yet constantly evolving contribution to the musical culture of the world.

What is the origin of rhythm and blues music?

What is West African water music?

Why do the more primitive African tribes play the more complex rhythms?

Did black slaves bring jazz to the U.S.?

Why did Southern blacks switch from congo drums to brass instruments?

How did black slaves affect traditional Christian music?

**Collateral Readings of Interest:**
Brandel, Rose. *Music of Central Africa.* New York: Heineman, 1961 (Paperback) /Hodeir, Andre. *Jazz: Its Evolution and Essence.* New York: Grove, 1957 (Paperback) / Jones, A. M. *African Rhythm.* New York: International Publications Service, 1965 / Jones, LeRoi. *Black Music.* New York: Morrow, 1967 (Paperback) / Jones LeRoi. *Blues People: Negro Music in White America.* New York: Morrow, 1963 (Paperback) / Shapiro. Nat and N. Hentoff. *Hear Me Talkin' To Ya.* New York: Dover, 1966 (Paperback).

Order no. **433** **Time: 52 min.**
**$16.95**

*Origins of jazz*
### The Kenton Sound
The life & times of the "father of progressive jazz"

This spirited program presents the three distinct phases of Stan Kenton's development as a jazz musician. Kenton himself reinforces his philosophy of the precedence of the emotional over the technical aspects of music and demonstrates his understanding of the necessity for growth and diversification. Each of the three phases of Kenton's career is illustrated through selections from his albums. More insight into the music is gained through revelations concerning the man himself, his insecurity during early disappointments, his unfaltering adherence to his own ideals, and the strength of his convictions. Also displayed are his sense of humor and his rapport with audiences. Kenton's place as an innovator and interpreter is well illustrated by this dynamic cassette.

Why did Stan Kenton once change his original jazz form to a commercial style?

What did Kenton learn by "appeasing" his music?

Why is jazz considered the only authentically American art form?

Why is Kenton called the father of progressive jazz?

Why were Europeans so receptive to Kenton's music?

What human need does Kenton think music should try to satisfy?

Why did Kenton have so many failures in his career?

**Collateral Readings of Interest:**
Coker, Jerry. *Improvising Jazz.* Englewood Cliffs: Prentice-Hall, 1964 (Paperback) / Goldberg, Joe. *Jazz Masters of the Fifties.* New York: Macmillan, 1965 / Harris, Rex. *Story of Jazz.* New York: Grosset & Dunlap, 1960 / Hodeir, Andre. *Jazz: Its Evolution and Essence.* New York: Grove, 1964 (Paperback) / Williams, Martin. *Where's the Melody?* New York: Funk & Wagnalls (Paperback) / Williams, Martin, *Jazz Panorama.* New York: Macmillan, 1962 (Paperback).

Order no. **462** **Time: 53 min.**
**$14.95**

*Origins of Jazz*
## New Orleans Jazz
Virtuosos recreate the sounds of Classical New Orleans Jazz

What did the original jazz sound like? Here it is, just as it was when it all began in New Orleans at the turn of the century: *Make Me A Palate On The Floor, Bill Bailey, Won't You Please Come Home, The Big Lunch Blues* and a banjo version of *In The Shade of the Old Apple Tree,* all played in authentic New Orleans Jazz Band style with horn, washboard and bells, sax, banjo and drums. The president of the New Orleans Jazz Club authenticates the performances, but there is no stuffy musicological theorizing. "If you gotta have it explained, you ain't got it," the commentator remarks and the whole free-wheeling show is as breezy and carefree as the original performances must have been. When Sweet Emma the Bell Gal sings *Bill Bailey,* you know it just had to sound that way. "Dated but not outdated" is an accurate definition of the music on this program.

What were the instruments in a typical early New Orleans jazz band?

In what ways are New Orleans and Paris similar?

When was the New Orleans Jazz Club formed?

Who wrote *Big Lunch Blues?*

What famous performer went to Paris in the 1930 s and performed there for the next 30 years?

**Musical References of Interest:**
Jazz Begins - Sounds of New Orleans Streets Atlantic 1297 (recording)/ Louis Armstrong. Rare items Decca DL 9225 (recording) / History of Classic Jazz, V. 1 & 2 Riverside RLP 12-112 (recording).
**Collateral Readings of Interest:**
Charters, Samuel. *The Poetry of the Blues.* New York: Avon, 1970 (Paperback) / Dexter, Dave Jr. *The Jazz Story from the 90s to the 60s.* Englewood Cliffs: Prentice Hall, 1964 / Sargeant, Winthrop. *Jazz: A History.* New York: McGraw. Hill, 1964.

Order no. **12204** **Time: 29 min.**
**$14.95**

*Origins of Jazz*
## The Red Light District of New Orleans
Jazz artists recall the birth of the blues on Bourbon Street

The original jazz was music performed for a practical purpose. Whether for brothel or choir loft, it was music to be used. More often than not, it was improvised on the spot. It served an occasion, being a spontaneous expression of feeling appropriate to the time and place. This remarkable cassette examines the origins of jazz in New Orleans at the turn of the century. We hear Jelly Roll Morton's *Mamie's Blues* and *Sweet Substitute,* a gospel hymn, *Let It Shine,* a funeral procession with jazz band, and a blues as it must have been when an offhour prostitute leaned on the piano and "talked it." It could be Cold Blooded Carrie or Flaming Mamie herself we hear crying *Blues Go 'Way.* And the piano playing on this cassette must surely have first been heard in the 'houses' lining the streets of the red-light district of old New Orleans. There has never been anything like it ... before or since.

When was prostitution legalized in New Orleans?

To what area was it confined?

Who, according to Jelly Roll Morton, originated the blues?

Why was a funeral, in part, a festive occasion?

What has been called "an improvised song from the heart?

Did the same performers sing and play in both dives and choir lofts?

**Musical References of Interest:**
History of Classic Jazz, V. 3 & 4 Riverside RLP 12-113 (recording) / The Age of Jazz Decca DCM 3214 (recording)/ Historical Jazz, V. 2 Historical Records ASC 5892-2 (recording).
**Collateral Readings of Interest:**
Garland, Phyl. *The Sound of Soul.* Chicago: Regnery, 1969 (Paperback) / Larkin, Philip. *All That Jazz.* New York: St. Martin's 1970 / Ramsey, F. Jr. and C. E. Smith. *Jazzmen.* New York: Harcourt, Brace and World, 1939.

Order no. **5332** **Time: 29 min.**
**$12.95**

Early New Orleans Jazz Street players (1905).

*Origins of jazz*

## Pappa Jack the Patriarch

### Pappa Jack Laine recalls the birth of New Orleans Jazz.

In 1963, when Pappa Jack Laine was 90, he was interviewed about his role in originating jazz. He claimed he started it. This cassette, a record of that interview, certainly proves he was in on the birth and development of the jazz culture now so familiar to us all. As a boy, Pappa Jack started kid bands after school, using nickle flutes, wash tubs, pie pans and anything else at hand. Soon afterward he had five adult bands, among them the Original Dixieland Jazz Band, the Original New Orleans Jazz Band, and the New Orleans Rhythm Kings. They played everywhere from city parks to funeral homes and for every occasion, from picnics to flag pole dedications. Along the way Pappa Jack invented the bass drum foot pedal and cymbal high-hat. He recalls these times with gusto and great good humor. New Orleans must have been a wonderful place when jazz was born.

Why were there a great many discarded musical instruments in New Orleans by 1900?

What was the average pay for a band playing picnic from 9 a.m. to 6 p.m.?

What modern piece was called *Meat Ball* back in Pappa Jack's day?

Why does Pappa Jack remember the Cotton and Sugar Exposition of 1885?

Why did Pappa Jack have his bands play for funerals?

Whose music was performed on the first jazz recording ever made?

**Musical References of Interest:**
Jazz, V. 3, New Orleans Folkways 2803 (recording) / Historical Jazz, V. 3 Historical Records ASC 5829-3 (recording) / History of Classic Jazz, V. 3 & 4 Riverside RLP 12-113 (recording).
**Collateral Readings of Interest:**
Brunn, H.O. *The Story of the Original Dixieland Jazz Band.* Baton Rouge: State University, 1960 / Hentoff, N. and N. Shapiro. *Hear Me Talkin' to Ya.* New York: Dover, 1955 / Panassie, Hughes. *The Real Jazz.* New York: Smith and Durrel, 1942.

**Order no. 12202 $12.95** **Time:28 min.**

*Origins of jazz*

## Gumbo Ya Ya

### An analysis of the origins of "gutbucket" jazz

Gumbo Ya Ya is Creole lingo for 'everybody's talking at once.' That's jazz. This incredible cassette takes us back to the New Orleans of the Gay Nineties when jazz began. What a time, and what a city! There were bands everywhere and for every occasion - and three bands for the night picnics that went rollicking to four a.m.: one band for "high society" dancing, one outside in the stands for "relaxing music", and the real action was out in the fields with a band playing gutbucket blues and barrelhouse. Then there were the summer lakefront communities from which a tune would be thrown out over the dark night waters as a challenge. *Millenburg Joys, West End Blues, The Bucktown Bounce* all take their names from these summer communities, each with its band for carefree carousing. No wonder jazz is so universally enjoyed.

What instruments were acceptable in the front parlors of New Orleans society?

What were the differences between a day picnic and a night picnic in New Orleans at this time?

Why did Smokey Mary have a jail car?

Did street hawkers influence jazz?

What is a tail-gate trombone, and why was it called that?

Why were summer cottages built on piers?

What is a bucking contest?

**Musical References of Interest:**
Jazz, V. 2 The Blues Folkways 2802 (recording ) / Jazz, V. 3 New Orleans Folkways 2803 (recording) / History of Classic Jazz, V. 3 & 4 Riverside RLP 12-113 (recording).
**Collateral Readings of Interest:**
Paul, Elliot. *That Crazy American Music.* New York: Bobbs-Merrill, 1957 / Sargeant, Winthrop. *Jazz: A History.* New York: McGraw Hill, 1964 / Williams, Martin. *Where's The Melody?* Minerva 1966 (Paperback).

**Order no. 12205 $12.95** **Time: 24 min.**

The Reliance Brass Band (1906). Leader "Pappa" Jack Laine at right with snare drum.

*Origins of Jazz*

## History of Jazz Piano

### An analysis of the roots and styles of jazz piano

Would you believe the blues was invented by a New Orleans brothel pianist missing two fingers on her left hand? It's a good story told by Jelly Roll Morton, who was there, but isolated examples of boogie-woogie go back long before 1600 in English Court dances, and the first jazz piano was written by Beethoven. The possibilities for jazz were always there. Suddenly everything jelled in a particular place and time - New Orleans at the turn of the century. This cassette shows the characteristic popular music of many nationalities being transformed by jazz pianists. With added left-hand bass patterns and right-hand tremolos the old tunes took on a new style. This program illustrates over a dozen different jazz piano styles, with many illustrations starting with the original version and changing into jazz. It's fun and surprising.

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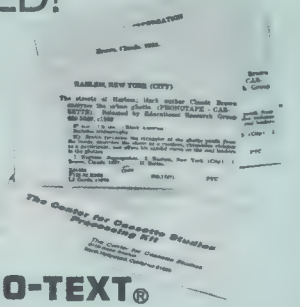

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Was the romantic salon music of the 90s such as Liszt's *Liebestraum* used in jazz?

Can tunes as different as *Barbara Allen* and *The Stars and Stripes Forever* be used in jazz?

What does O.D.J.B. stand for?

What does N.O.R.K. mean?

What was the original tune that was transformed into *The Tiger Rag?*

Why is Buddy Bolden not as well known as the other great jazz pianists?

**Musical References of Interest:**
Classic Jazz Piano Styles RCA Victor LPV 543 (recording) / Hot Jazz, Pop Jazz, Hokum and Hilarity RCA Victor LPV 524 (recording) / Jelly Roll Morton Mainstream 56020 (recording).
**Collateral Readings of Interest:**
Charters, Samuel. *The Poetry of the Blues.* New York: Avon Books, 1970 (Paperback) / Howard, J. and G. Bellows. *Short History of Music in America.* New York: Crowell, 1967 (Paperback) / Osgood, Henry. *So This is Jazz.* Boston: Little, Brown, 1926.

Order no. **5334** **Time: 28 min.**
**$12.95**

*Origins of jazz*

## The Fatha Hines Groove

A piano great traces the genesis & growth of his style

The inspiring jazz piano playing of Earl "Fatha" Hines lives throughout this cassette. Even though he traces the evolution of his style over the long span of his professional career, it is his music that's important to hear and enjoy. Earl Hines has a unique style to which everyone who plays jazz piano is indebted. He has even been called the father of the jazz piano. The story of his trio and his piano style as it unfolds is a fascinating one. After obtaining a background in the classics and piano technique, he began absorbing various "tricks" from other performers whose styles he admired: first the ragtime bass, then parallel tenths in the left hand, then in the right, then the tremolo right-hand trumpet sound. Each addition is illustrated by Hines or his players until we have the marvelous endproduct - the Earl "Fatha" Hines Trio. An unforgettable example of great music.

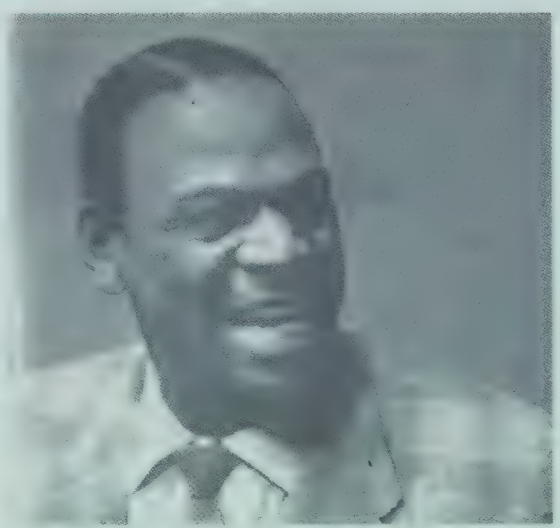
How did Earl Hines' first musical activity involve the use of a newspaper?

Who insisted he learn to read?

How did the tune *Squeeze Me* influence his musical life?

Why did musicians in the old days dress up and stand on street corners?

What instrument preceded the bass fiddle in jazz groups?



Earl "Fatha" Hines

**Musical References of Interest:**
Hines Rhythm Epic EE 22021 (recording) / Classic Jazz Piano Styles RCA Victor LPV 543 (recording) / Fatha Blows Best Decca 75048 (recording).
**Collateral Readings of Interest:**
Jones, LeRoi. *Blue People.* New York: Morrow, 1963 (Paperback) / Hodeir, Andre, *Jazz: It s Evolution and Essence.* New York: Grove Press, 1956 (Paperback) / Williams, Martin. *Where's the Melody?* New York: Minerva, 1966 (Paperback).

Order no. **5118** **Time: 28 min.**
**$12.95**

*Origins of jazz*

## The Kings of Jazz I

"Bunk" Johnson & other jazz greats recreate its heyday.

In fascinating interviews some of the performers who were in on the beginnings of jazz explain how it all began. Now in their 80s and 90s, they recall the era of wide-open New Orleans and the freeliving, brassy egotists who are now the Jazz Greats. These greatly talented musicians used jazz as an outlet for expressing their personal feelings as well as their rages and frustrations against life. They were difficult people leading a difficult life. Their musical genius transformed the music of one culture - that of High Society - into a music of their own, adapted to the practical musical circumstances of playing jellyroll piano or providing the music in a saloon. Music was meant to draw the customers off the street by presenting the raucous, joyous sound of a happy, wild time. This program tells you all about it, from those who both lived it and played it.

What did Buddy Bolden do to a Lincoln Park, New Orleans picnic in 1900?

What was an outstanding characteristic of Buddy Bolden's trumpet playing?

Why did Buddy Bolden go berserk in a 1907 Labor Day parade?

Could most early jazzmen read music?

What instruments were most common in the earliest jazz bands?

Did the individual instrumentalists take solos?

Who were the two founders of jazz, according to Bunk Johnson?

**Musical References of Interest:**
The Age of Jazz Decca DCM 3214 (recording) / King Oliver Epic LA 16003 / Historical Jazz, V. 2 Historical Records ASC 5892-2 (recording).
**Collateral Readings of Interest:**
Howard, John and George Bellows, *Short History of Music in America.* New York: Crowell, 1967 (Paperback) / Jones, LeRoi. *Black Music.* New York: Morrow, 1968 (Paperback) / Panassie, Hughes. *The Real Jazz.* New York: Smith and Durrell, 1942.

Order no. **5333** **Time:28 min.**
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# Jazz Casual

*Origins of jazz*

## The Kings of Jazz II

"Oldtimers" recall the sights & sounds of New Orleans jazz.

The early days of jazz with their hardcore candor are colorfully limned by D. D. and Billie Pierce, Pappa Tom Albert, Pappa John Joseph, Manuel Minetta and other oldtimers. They heard the blues for the first time in 1896 and remember the sound of a 3-piece saloon band and the piano playing of the "houses" along Basin Street. There are no musical manuscripts from this period, and no recordings, so these memories are all that are left from those fabulous times. These reminiscences are about the true Kings of Jazz - Jelly Roll Morton, Joe Oliver and Buddy Bolden. Fess Minetta recounts his own days as Lulu White's piano player on Basin Street. Lulu liked sentimental music and Fess would play it for her, but for the customers he jazzed it up. Here are the stories of how it all began with the Kings of Jazz, way back when - in New Orleans. Since there are no recordings of those early jam sessions for posterity, posterity must content itself with these reminiscences of ear-witnesses.

- What kinds of sounds were considered mistakes before jazz became popular?
- On what did the quality of an early jazz performance depend?
- What kind of life did Joe King Oliver have in Savannah?
- What was Basin Street like in the old days?
- What was the original name of jazz?
- When did the term "jazz" begin to be used?
- Who claimed he was the *only* great among the originators of jazz?

**Collateral Readings of Interest:**
Williams, Martin. *Jazz Panorama.* Collier 1962 (Paperback) / Garland, Phyl. *The Sound of Soul.* Chicago: Regnery, 1969 (Paperback) / Paul, Elliot. *That Crazy American Music.* New York: Bobbs-Merrill, 1957.

**Musical References of Interest:**
The Great New Orleans Rhythm Kings Orpheum ORP 102 (recording) / Jazz, V. 3, New Orleans Folkways FP 57 (recording) / Jass at Preservation Hall: The Eureka Brass Band of New Orleans Atlantic 1408 (recording)

Order no. **12203** **Time: 27 min.**
**$12.95**

Muggsy Spanier

*Jazz casual*

## Musical Ideas of Muggsy Spanier

A legendary jazz trumpeter discusses his art & his idols.

The legendary Muggsy Spanier talks about the beginnings in jazz and performs in his own inimitable style on this intriguing program featuring one of the great jazz trumpets of all time. Muggsy tells how he started his musical career by stealing his brother's long pants so he could hear jazz performed. Of particular interest is his explanation of how he derived his style of playing and his trademark, the mute, from his idol, Joe Oliver. He demonstrates his style in a number of pieces including *St. Louis Blues, Beale St. Blues,* and from the Joe Oliver days, *Someday Sweethearts.* Spanier also discusses some of the technical aspects of mutes and the difficulties they cause in playing, such as their taking more wind and being hard on the lips because of the back pressure caused when played. This cassette is unique in presenting a jazz great both reminiscing and performing.

- What kind of a mute does Muggsy Spanier use?
- Why is it difficult to play?
- Who gave him the idea of using a mute?
- Who wrote the Beale St. Blues?

**Collateral Readings of Interest:**
Ulanov, Barry. *Handbook of Jazz.* New York: Viking, 1960 (Paperback) / Ramsen, F. Jr. and Smith, C. E. *Jazzmen.* New York: Harcourt, Brace and World, 1939 / Shapiro, N. and Hentoff, N. *Hear Me Talkin' To Ya.* New York: Dover, 1955.

**Musical References of Interest:**
The Great Muggsy Spanier Orpheum ORP 101 (recording) / The Great 16: Muggsy Spanier's Ragtime Band RCA Victor LPM 1295 (recording) / History of Classic Jazz V. 7 and 8 Riverside RLP 12 115 (recording).

**Table of Contents:**
*St. Louis Blues / Beale Street Blues / Someday Sweethearts / Jazz Band Ball*

Order no. **5120** **Time: 27 min.**
**$12.95**

Count Basie

*Jazz casual*

## Musical Ideas of Art Pepper

Art Pepper discusses jazz: its sounds, structure & dynamics.

Art Pepper tells how it's done in jazz. You start with a tune you think you can do something with. You work out a certain rhythm and the bare outline of the melody. Then you let your emotions out, doing individual solos as they happen. Everything is as "free" as possible with the players directing each other. Then, after telling about it, the Art Pepper Quartet does it for you in a composition called *D Section.* A dissonant, rhythmically confused first section with a searching sax line shifts into a second part with clear-cut rhythms, featuring melody

and drums. After a confused bridge reminiscent of the first section we have piano runs and chop chords flowing into a bass solo. And so it goes as the piece builds and grows. It makes musical sense because it is making emotional sense to the performers. As an insight into what jazz is all about, this program is truly invaluable.

Why does Art Pepper perform *The Trip*?

Are the solos in ■ piece planned and assigned before the performance?

Do all of the players have ■ chance for a solo in every piece?

What determines the form in the performance of a piece?

How many people are in Art Pepper's group, and what are their instruments?

Is it possible to play the same piece more than once in jazz?

Does Art Pepper's group rehearse for long periods of time?

**Collateral Readings of Interest:**
Ulanov, Barry. *Handbook of Jazz.* New York: Viking, 1960 (Paperback) / Hodeir, Andre. *Jazz: It's Evolution and Essence.* New York: Grove, 1956 (Paperback) / Ramsen, F. Jr. and Smith, C. E. *Jazzmen.* New York, Harcourt, Brace and World, 1939.

**Musical References of Interest:**
Art Pepper, Smack-Up Contemporary Records S 7602 (recording) / Gettin' Together Contemporary 7573 (recording) / Pepper Plus Eleven Contemporary 7568 (recording).

**Table of Contents:**
*The Trip / Softly as the Morning Sunrise / Section "D"*

Order no. **5122** **$12.95** **Time: 29 min.**

Art Pepper (left "on sax").

*Jazz casual*

## Musical Ideas of Mel Torme

A unique jazz voice discusses vocal 'trademarks.'

What is a jazz singer? Mel Torme tells us he thinks of himself as one. Then he explains what he does - and how he does it - to earn the name. In this highly informative program Torme not only discusses his own vocal style but also the vocal 'trademarks' of other singers, and rates them. This rare-among-singers down-to-earth interview alone makes this cassette a valuable contribution toward increasing one's knowledge of jazz. The vocal demonstrations are of even greater interest. In Torme's opinion any song is a jazz song, and it is the singer, not the material, that makes it so. He then illustrates with the widest possible range of materials to prove his point. We hear him sing such diverse numbers as *Route 66* with its extremely fast, improvised sections, a torch song *Sydney's Soliloquy* and the bouncy *Hey Daddy, What Dat Dere.* A fascinating program of rare insights into jazz.

How did Mel Torme become a jazz singer?

In Mel Torme's opinion, what is the difference between a pop singer and a jazz singer?

What must any jazz singer be capable of doing?

Does Mel Torme consider Ella Fitzgerald a jazz singer or pop artist?

Does he consider Frank Sinatra a jazz singer?

Why did he at first avoid the song *When Sonny Gets Blue?*

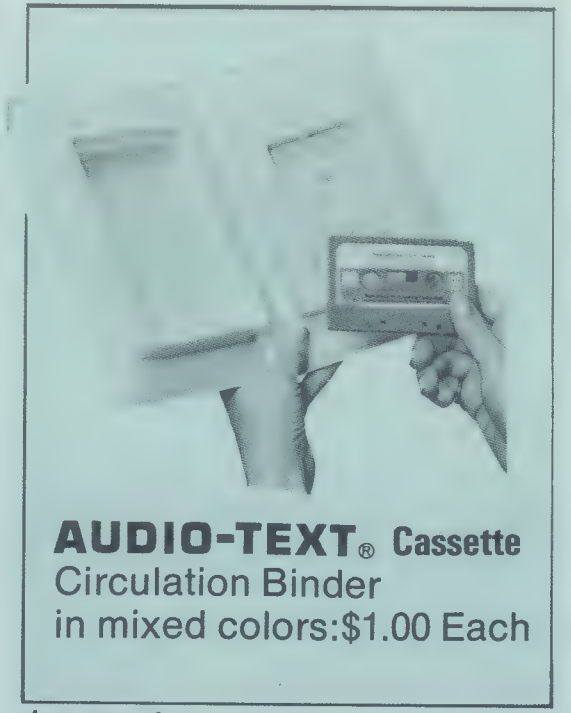
At what age did Mel Torme begin his career?

**Collateral Readings of Interest:**
Jones, LeRoi. *Black Music.* New York: Morrow, 1968 (Paperback) / Howard, John and James, Lyon, *Modern Music.* New York: Mentor Books, 1957 (Paperback) / Williams, Martin. *Jazz Masters of New Orleans.* New York: Macmillan, 1967.

**Musical References of Interest:**
Mel Torme - Bonnie and Clyde Liberty 7560 (recording) / Mel Torme - Time For Us Capitol ST 313 (recording) / Jazz, V. 4, Jazz Singers Folkways 2804 (recording).

**Table of Contents:**
*I've Got A World That Swings / Comin' Home, Baby / Sydney's Soliloquy / Hey, Daddy, What Dat Dere? / When Sonny Gets Blue / Quiet Nights / Route 66*

Order no. **5121** **$12.95** **Time: 27 min.**



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*Jazz casual*

## The Musical Ideas of Paul Winter

**A top group leader explores jazz on the international scene.**

An international facet of jazz is created by the top-rated collegiate jazz group, the Paul Winter Sextet. They are performing for us immediately after their highly successful State Department tour of Latin and South America, during which they visited 23 countries and held jazz seminars in 61 cities. They played in both sophisticated cities with resident jazz musicians and in the bush beyond the reach of radio where the natives had never heard of jazz. They incorporate music from some of the countries they visited into their own compositions. On this program they play two such pieces - *Casa Camera* based on Mexican and Columbian music and *Port au Prince,* a suite based on Haitian folk music assimilated into their own jazz idiom.

How many miles did the Paul Winter Sextet travel during this tour?

Why were they designated the number one college jazz group?

To what do they attribute their success during this tour?

Where is Casa Camera, the title of one of their new pieces?

Did they find any relationship between Bosa Nova and jazz?

What is the instrumentation of the sextet?

Where did Paul Winter come across a folk song in 5/4 time?

**Collateral Readings of Interest:**
Larkin, Philip. *All That Jazz.* New York: St. Martin's Press, 1970 / Jones, LeRoi. *Blues People.* New York: Morrow, 1963 (Paperback) / Williams, Martin, *Jazz Panorama.* New York: Collier, 1962 (Paperback).

**Musical References of Interest:**
Gillespie - World Statesman Verve 68174 (recording) / Dizzy Gillespie RCA Victor LPV 530 (recording) / Afro-Bossa Reprise R 6069 (recording).

**Order no. 5119** **Time: 29 min.**
**$12.95**

Fritz Kreisler, (1875 - 1962)

# Musical Personalities

*Musical personalities*
## Spotlight on Fritz Kreisler
### A documentary on the timeless virtuosity of a great violinist

As a master violinist, Fritz Kreisler stirred audiences around the world. What does music mean to this virtuoso who has made a towering contribution to music in an 80-year career? Was early success a deterrent or an asset? And what about tone? Does it depend more on the instrument or the artist? Kreisler not only gives the answers in a warm-hearted interview, but emerges as a sensitive and perceptive human being as well. The listener can hear one of his first recordings, made in 1910, and compare it with other Kreisler performances of more recent vintage. Kreisler himself tells how his wife tricked him into playing again after he came out of a 27-day coma that followed a street accident. Both his life and his career are ably and amply documented on this memorable cassette.

Arturo Toscanini (1876-1957)

What major musical contributions are attributed to Fritz Kreisler?

Why was Kreisler considered unsurpassed as a virtuoso?

How was Kreisler tricked into playing the violin after a near-fatal accident?

**Collateral Readings of Interest:**
Cohn, Arthur. *Collector's Twentieth Century Music in the Western Hemisphere.* Philadelphia: Lippincott, 1961 (Paperback) / Ewen, David. *World of Twentieth Century Music.* Englewood Cliffs: Prentice-Hall, 1968 / McKinney, Lawrence. *People of Note: A Score of Symphony Faces.* New York: Dutton, 1940 / Moscheles, Ignatz. *Recent Music and Musicians.* New York: Dover, 1968 (Paperback) / Sessions, Roger. *Musical Experience of Composer, Performer, Listener.* New York: Atheneum, 1962 (Paperback) / Yates, P. *Twentieth Century Music.* New York: Funk & Wagnalls (Paperback).

**Order no. 499** **Time: 28 min.**
**$14.95**

*Musical personalities*
## Maestro Arturo Toscanini
### The music and personality of a legendary conductor

Like a laser, the impassioned genius of Arturo Toscanini sears through his enigma to fuse man with maestro as the greatest musical interpreter of all time. Charged with emotion, personal friends of Toscanini recall the Maestro's personality and power, tapping the source of his great artistry, describing the strength he used for straining spatial elements of all their emotional impact. Recordings of his rehearsal sessions probe the inspiration that enabled him to caress a composition into an organic expression that speaks to the listener like a seductress. And yet, outside the ambience of music the fiery

little man was a warm humanist with simple tastes and a deep sense of humor exemplified by his dressing gown with "Champ" inscribed across the front. His humanity and patriotism were evident in his fervent involvement in the war effort and in his antipathy for the Axes. This is the story of how a great man used his empathy for others to give music a transcendence and cogence never equalled classically or popularly.

Why is Arturo Toscanini known as the "maestro?"

How did Toscanini demonstrate his worship of melody?

Why would Toscanini have temper tantrums during rehearsals?

Why did Toscanini want to play "Dixie" in its original form?

Why did Toscanini maintain his Italian citizenship?

Why did Toscanini passionately disapprove of Mussolini?

Why did his friends think Toscanini was an especially humane person?

**Collateral Readings of Interest:**
Antek, Samuel and Robert Hupka. *This Was Toscanini.* New York: Vanguard, 1963. Chotzinoff, Samuel. *Toscanini.* New York: Knopf, 1956. Ewen, David: *Story of Arturo Toscanini.* New York: Holt, Rinehart & Winston, 1960. Haggin, Bernard H. *The Toscanini Musicians Knew.* New York: Horizon, 1967 (Paperback). March, Robert C. *Toscanini and the Art of Conducting.* New York: Macmillan (Paperback). Schonberg, Harold C. *Great Conductors.* New York: Simon & Schuster, 1967.

Order no. **494** **Time: 49 min.**
**$16.95**

Rudolph Bing, impresario of the Metropolitan Opera. (with Kirsten Flagstad)

*Musical personalities*
## A Leopold Stokowski Profile
### A distinguished conductor describes his musical career

This revealing cassette shows conductor Leopold Stokowski at work - at Bach, at electronics and behind the baton as well. The program affords the listener a vital glimpse into how a great conductor brings his ideas to bear on the musical public. Stokowski discusses the problems of acoustics and electronics for a modern musician and offers interesting insights into the problems a conductor faces when recording. An important part of this interlude are rare performances of *Toccata and Fugue in D Minor and Night on Bald Mountain.*

How did Leopold Stokowski become interested in music?

When did Stokowski begin orchestrating Bach's music?

Why did Stokowski study electronics?

How has tape recording revolutionized music?

Why did Stokowski record natural bird sounds for a symphony performance?

**Collateral Readings of Interest:**
Copland, Aaron. *Copland on Music.* New York: Norton, 1963 (Paper back) / Dorian, Frederick. *History of Music in Performance.* New York: Norton, 1943 / Erickson, Robert. *Structure of Music.* New York; Farrar, Straus & Girous, 1963 (Paperback) / Marquis, G. Welton. *Twentieth Century Music Idioms.* Englewood Cliffs: Prentice-Hall, 1964 (Paperback) / Stokowski, Olga Samaroff. *Listener's Music Book.* New York: Norton, 1935 / Stravinsky, Igor. *Poetics of Music.* New York: Random House, 1956 (Paperback).

Order no. **502** **Time: 56 min.**
**$14.95**

Leopold Stokowski (1887- )

*Musical personalities*
## Focus on George Gershwin
### Fellow artists discuss the Gershwin genius.

On hearing of George Gershwin's collapse and death in 1938, novelist John O'Hara said, "I don't have to believe it if I don't want to." This program evokes the great affection and admiration inspired among friends and musical associates by the great American folk composer whose music is now ranked among the jazz classics, George Gershwin. To the background of the exquisite *Summertime* from *Porgy and Bess,* Todd Duncan, the original Porgy, remembers how he underestimated *I've Got Plenty of Nothing* when Gershwin first played it to him. Fred Astaire recalls working on *Shall We Dance* and other musicals. Narrator Arthur Schwartz tells of Gershwin's trip abroad from which *An American in Paris* emerged. Schwartz speaks of the genius of Ira, Gershwin's brother, who brought the "wit and warmth" of his lyrics to his brother's music. Works played on this cassette include excerpts from the *Piano Concerto in F, Rhapsody in Blue* and *Porgy and Bess.*

George Gershwin (1889-1937)

How did George Gershwin find the "ideal collaborator" for his music?

Why was *Rhapsody in Blue* written in two weeks?

Why did Paul Whiteman and Gershwin produce a jazz concert in 1924?

How did Gershwin manage to write a brilliant concerto without knowing what a concerto was?

What inspired Gershwin to write *Porgy and Bess*?

Why is *Porgy and Bess* called the greatest American folk opera?

**Collateral Readings of Interest:**
Dexter, Dave. *Jazz Story.* Englewood Cliffs: Prentice-Hall, 1964 (Paperback) / Goldberg, Isaac, *George Gershwin: A Study in American Music.* New York: Ungar, 1958 (Paperback) / Goldberg, Isaac. *Tin Pan Alley.* New York: Ungar, 1961 (Paperback) / Hadlock, Richard. *Jazz Masters of the Twenties.* New York: Macmillan, 1965 / Williams, Martin (ed.). *Jazz Panorama.* New York: Macmillan, 1962 (Paperback).

Order no. **516** **Time: 53 min.**
**$14.95**

*Musical personalities*
## Jerome Kern: Man of Melody
### Friends recall the career of a musical comedy master

During the sixty year lifetime of Jerome Kern America did almost everything but explode. It staggered from the horse drawn carriage to the jet plane, experienced two global wars and underwent a major depression. Through all this chaos, however, the melodies of Jerome Kern have not changed in either importance or popularity. In this moving recording we hear, as well as some of his most famous songs, intimate friends describing his legendary career. Edna Ferber tells how she cried when she heard "Ol' Man River" played in the musical adaptation of her novel *Showboat,* and lyricist Oscar Hammerstein, Jr. explains Kern's inspirations for many of his great melodies. Kern's songs are an integral part of the America of those years, and this recording evokes many memories while explaining the creative force that made this great music possible.

What was Jerome Kern's attraction to musical comedies?

How did Kern write his first hit song, *How'd Ya Like to Spoon With Me?*

Why did Kern and Oscar Hammerstein Jr. want to make a musical of the novel *Showboat*?

How did *Showboat* change the history of musical comedy?

Why did Edna Ferber cry when she first heard *Ol' Man River*?

**Collateral Readings of Interest:**
Ewen, David. *Complete Book of American Musical Theater.* New York: Holt, Rinehart & Winston. Ewen, David. *World of Jerome Kern.* New York: Holt, Rinehart & Winston, 1960. Maney, Richard. *Fanfare: Confessions of a Press Agent.* New York: Harper & Row, 1957. Ferber, Edna. *Showboat.* New York: Doubleday, 1951. Gedney, W. G. & E. Salzman. *Modern American Composers.* New York: Macmillan, 1969. Green, Stanley. *World of Musical Comedy.* Cranbury: Barnes.

Order no. **504** **Time: 50 min.**
**$14.95**

Jerome Kern (1885-1945)

*Musical personalities*
## Focus on Wanda Landowska
### An eloquent interview with the world's foremost harpsichordist

Contemporary musicians and music lovers alike agree that classical compositions should be performed by the kind and number of instruments for which they were written. In the case of the harpsichord, used and recognized as the proper instrument on which to play clavier works by Bach and his contemporaries, the struggle was undertaken by Wanda Landowska, the Polish born musician featured on this sparkling program. Miss Landowska describes her early attraction to the harpsichord and recalls many of the difficulties she encountered in her effort to popularize the instrument. Being a crusader was only one facet of her musical personality, however. She was both a concert artist of the first rank and a perceptive philosopher, as she demonstrates here in a most eloquent fashion, performing several brief selections and expressing her thoughts about music, her career and life in general.

How did Wanda Landowska revive interest in the harpsichord?

Why did Wanda Landowska want to play Bach's music on a harpsichord?

Why was Tolstoi the most musical person Wanda Landowska ever knew?

Why did Wanda Landowska consider Americans especially sensitive to music?

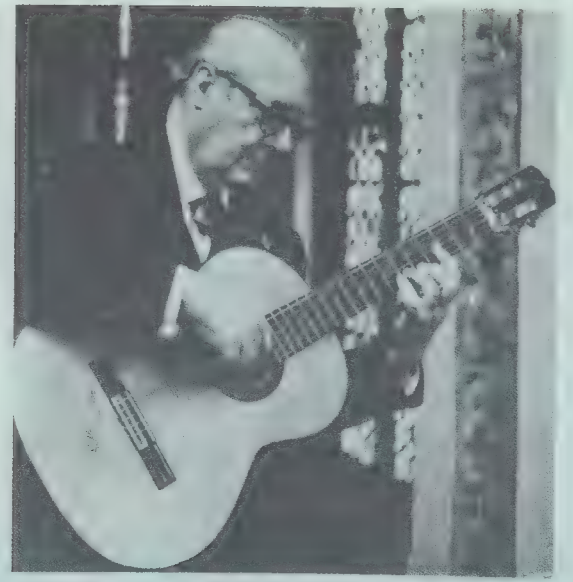
**Collateral Readings of Interest:** Bach, Johann Sebastian, *Clavier-Buchlein von Wilhelm Friedemann Bach.* New Haven: Yale University, 1959 / Gillespie, John. *Five Centuries of Keyboard Music.* Belmont: Wadsworth / Hubbard Frank T. *Three Centuries of Harpsichord Making.* Cambridge: Harvard University / Landowska, Wanda. *Landowska on Music.* New York: Stein & Day, 1964 / Schonberg, Harold. *Great Pianists from Mozart to the Present.* New York: Simon & Schuster, 1963 (Paperback).

Order no. **3101** **Time: 29 min.**
**$14.95**

Wanda Landowska (1877-1959)

*Musical personalities*
## Spotlight on Andres Segovia
### The music he loves - the guitar as he plays it

"Music is the most beautiful dream of the human soul," says Andres Segovia, the world's master guitarist, who took the instrument of the flamenco hall and placed it in the great concert arenas of the world. Segovia discusses his luminous preoccupation with music; his sometimes 24-hours-a-day periods of playing; the 13-year search and ultimate discovery of the perfect guitar; his memorable con-



Andres Segovia (1894- )

certs, including a command performance for the Queen of England who likened him to "a perfect music box." He paints word pictures of the guitar - its colors, sounds, atmosphere, feeling - and compares the piano and the guitar, offering an artist's interpretation of the unique qualities of each. Finally, he leaves the listener with a magnificent demonstration of musical brilliance as he plays a favorite composition by Claude Debussy.

How did Andres Segovia teach himself to play the guitar?

Why did it take a German stringed instrument maker 13 years to make the best guitar in the world for Segovia?

How does the guitar differ from the piano as an orchestral instrument?

Why was Brazilian composer Heitor Villa-Lobos the only major composer who understood the guitar?

Why was the music of the Spanish composer, Manuel de Falla, especially meaningful to Segovia?

**Collateral Readings of Interest:**
Chas. Gilbert. *Music of Spain.* New York: Dover, 1960 (Paperback) / Howard, John T. and J. Lyons. *Modern Music.* New York: New American Library (Paperback) /Moore, Douglas. *Guide to Musical Styles: From Madrigal to Modern Music.* New York: Norton, 1963 (Paperback) / Noad, Frederick M. *Playing the Guitar.* New York: Macmillan, 1963 (Paperback).

Order no. **3111** **Time: 29 min.**
**$14.95**

*Musical personalities*

## Spotlight on Igor Stravinsky

### A brilliant composer discusses 50 years of great music

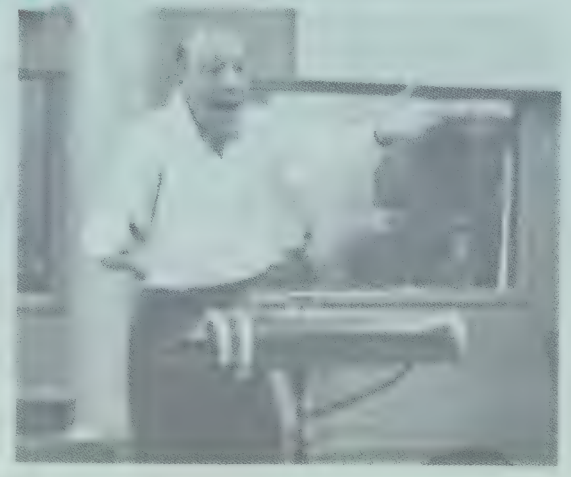
Igor Stravinsky, the iconoclastic composer of 100 works - ballets, symphonies, religious music and jazz - who first outrages audiences, then captivates them, invites the listener into his Hollywood studio to hear a conversation with protege conductor Robert Craft. Stravinsky, who constantly seeks to define musical essences, turns from his favorite instrument, the piano, to say: "We have to touch the music ... not only hear it ... because touching it ... we hear the vibrations." The pioneer in atonality describes composing daily at the keyboard; his ability to "hear" all the instruments in his incredibly complex symphony scores on the piano; his starting points for creation; the meaning of craftsmanship; his attitude toward being described as a musical "inventor." The composer recalls his earliest musical experiences: tentatively inventing "his own scale" at the age of nine; wrestling with the "dull" studies of harmony and counterpoint; studying under the brilliant Rimsky-Korsakov; and the premier performance of *The Firebird,* one of his "gigantic" works.

When did Igor Stravinsky discover he had an inventor's attitude toward music?

What did Stravinsky learn from Rimsky-Korsakov?

Why did Stravinsky compose a major piece of music for Dylan Thomas?

Why does Stravinsky's music arouse protest?



Igor Stravinsky (1882-1971)

**Collateral Readings of Interest:**
Boretz, Benjamin and Edward T. Cone. *Perspectives on Schoenberg and Stravinsky.* Gloucester: Peter Smith / Cohen, Selma J. *Stravinsky and the Dance.* New York: New York Public Library, 1962 (Paperback) / Land, Paul H. (ed.). *Stravinsky.* New York: Norton, 1963 (Paperback) / Siohan, Robert. *Stravinsky.* New York: Hilary, 1965 (Paperback) / Stravinsky, Igor. *Autobiography.* New York: Norton, 1962 (Paperback).

Order no. **3126** **Time: 28 min.**
**$14.95**

*Musical personalities*

## Spotlight on Pablo Casals

### The world's foremost cellist discusses his music & ideals.

"Every note of Bach had a meaning, a profound meaning ... so this has to be heard." Pablo Casals, acknowledged as the world's greatest cellist, the first man to play the Bach suites in their entirety in public, speaks on this remarkable cassette of the composer whose profundity he believes was not understood even by Mendelssohn and Schumann, the composers who discovered him. Speaking with his former student Madeline Foley, who later became his wife, Casals discusses his career and the political convictions that led him to self-imposed exile first in Prades in the South of France and then in Puerto Rico. Casals does not accept the idea of realism in politics which he feels excludes moral courage, justice and pity. He conveys the depth of his convictions, his love of life and delight in the variety he brings to his work. "Everything changes," he says ... "Art is nature, art is movement, is color ... We find beauty in a certain place that we didn't get to before. This is why everything is new ... it must be new."

Pablo Casals (1876- )

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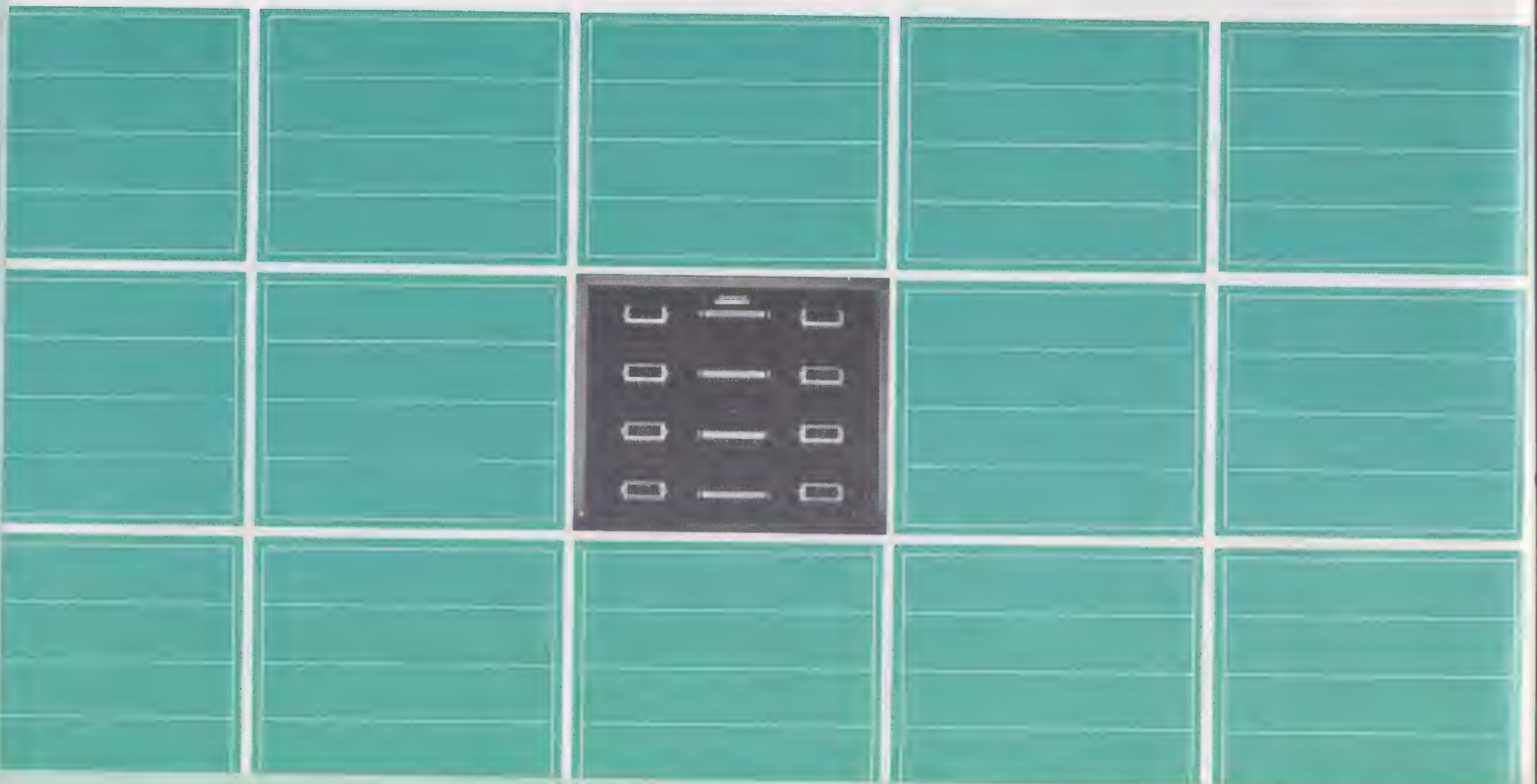

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When did Pablo Casals begin conducting orchestras?

Why did Casals' orchestra continue playing Beethoven's Ninth Symphony while Franco was attacking Barcelona?

Why did Casals protest the British newspapers' treatment of Franco?

Why is Casals self-exiled from Spain?

**Collateral Readings of Interest:**
Bamberger, Carl (ed.). *Conductor's Art.* New York: McGraw-Hill, 1965 (Paperback) / Chase, Gilbert. *Music of Spain.* New York: Dover, 1960 (Paperback) / Forsee, Aylesa. *Pablo Casals.* New York: Crowell, 1965 / Moore, Douglas. *Guide to Musical Styles: From Madrigal to Modern Music.* New York: Norton, 1963 (Paperback) / Payne, Stanley G. *Franco's Spain* New York: Crowell, 1967 (Paperback) / Schonberg, Harold C. *Great Conductors.* New York: Simon & Schuster, 1967.

Order no. **3374** **Time: 27 min.**
**$14.95**

*Musical personalities*
## The Performer & His Audience
### Theodore Bikel discusses the dynamics of the live concert.

This scintillating and dynamic cassette plunges the listener into the world of Theodore Bikel, actor and multi-lingual folk singer. Unlike many performers who concern themselves with their effect on the entire audience, Bikel concentrates on setting up a rapport with each individual member of his audience. He says he can achieve this despite the lack of apparent emotional responsiveness in some listeners. He explains his personal involvement with the material gathered from his Hassidic background and how that emotional feeling can be transmitted to anyone who has ever known deep religious conviction in any faith. This cassette presents valuable insight into folk music as a means, through its inherent emotional quality, to evoke a response in people from any society.

How does Theodore Bikel seek rapport with his audiences?

How do an audience and a performer appeal to each other emotionally?

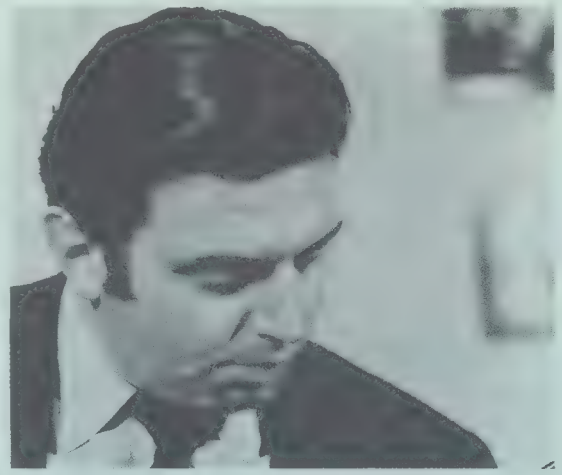
How important is emotional appeal to a performer's success?

How is a performer carried away by audience response?

Why does Theodore Bikel musically dramatize Biblical characters in his performances?

How does Bikel's religion affect his music?

Why does Bikel sing folk songs in 19 languages?



Theodore Bikel

**Collateral Readings of Interest:**
Barzun, Jacques. *Music in American Life.* Bloomington: Indiana University, 1962 (Paperback) / Bush, Geoffrey. *Musical Creation and the Listener.* New York: Hawthorn, 1968 (Paperback) / Cone, Edward T. *Musical Form and Musical Performance.* New York: Norton (Paperback) / Gutheil, Emil A. (ed.). *Music and Our Emotions* New York: Liveright (Paperback) / Jellicoe, Ann. *Some Unconscious Influences in the Theatre.* New York: Cambridge University, 1967 (Paperback) / Netti, Bruno. *Introduction to Folk Music in the United States.* Detroit: Wayne State University, 1962 (Paperback).

Order no. **5229** **Time: 29 min.**
**$12.95**

*Musical personalities*
## Jazz Joins the Classics
### Composer Darius Milhaud discusses his experiments with jazz.

For more than half a century, composer Darius Milhaud has written some of the most inventive and beguiling music in the world. On this cassette, the listener is presented with memorable selections from his ballets, operas, chamber music and symphonies. Through Milhaud's works we begin to understand the forces which shaped these compositions; and we live with him through his early, productive years in Paris where he formed part of an incredible artistic group that included Cocteau and Picasso. From Milhaud's students the listener learns that the composer is still a voracious worker, even though he is past 70 - even composing music while holding intense conversations with his class. Dave Brubeck, who is just one of his many famous students, explains how Milhaud used jazz for the first time in classical compositions - and used it perfectly. The life of Darius Milhaud is a crucial part of the history of 20th century music. Both that life and the music it has produced are perceptively explored on this cassette.

Why did Darius Milhaud use jazz in a classical composition?

How did music critics react to Milhaud's innovations?

What is a Mediterranean lyricist?

How have two world wars affected American music?

**Collateral Readings of Interest:**
Berendt, Joachim. *New Jazz Book.* New York: Hill & Wang, 1962 (Paperback) / Coker, Jerry. *Improvising Jazz.* Englewood Cliffs: Prentice-Hall, 1964 (Paperback) / Dankworth, Avril. *Jazz: An introduction to its Musical Basis.* New York: Oxford University, 1968 (Paperback) / Hodier, Andre. *Jazz: Its Evolution and Essence.* New York: Grove, 1957 (Paperback) / Pleasants, Henry. *Agony of Modern Music* New York: Simon & Schuster, 1962 (Paperback) / Russo, William. *Composing for the Jazz Orchestra.* Chicago: University of Chicago, 1961.

Order no. **5305** **Time: 28 min.**
**$12.95**

Darius Milhaud (1892- )

*Musical personalities*
## Closeup on William Schuman
### A composer/administrator compares the two sides of his career

William Schuman is the winner of the first Pulitzer prize in music, composer of concerti, choral works, chamber music, an opera on baseball, *The Mighty Casey,* and eight symphonies. He is also president of New York's Lincoln Center for the Performing Arts. On this informative program he discusses his dual career as composer and administrator, admitting frankly that he regards Lincoln Center as "the most exciting project in the arts the country has ever known." He feels it is creative to take ideas and put them into

action. Art, he says, must be a form of revelation, deeper than delight or entertainment. It tells the listener that the forces that draw men together are stronger than the forces that separate them. Schuman believes an artist must be what he is. Then, at least, he is genuine and there is "no other road to happiness."

William Schumann (1910- )

- Can a musical composer function as an administrator?
- Can artistic creation be an individual act only?
- What is the unique message of art?

**Collateral Readings of Interest:**
Bekker, Paul. *Orchestra,* New York: Norton, 1963 (Paperback) / Bernstein, Leonard. *Joy of Music.* New York: New American Library, 1967 (Paperback) / Ewen, David (ed.). *New Book of Modern Composers.* New York: Knopf, 1961 / Ewen, David. *World of Twentieth Century Music.* Englewood Cliffs: Prentice-Hall, 1968 / Hines, Robert S. (ed). *Composer's Point of View.* Norman: University of Oklahoma, 1963.

Order no. **5307** **Time:23 min.**
**$12.95**

*Musical personalities*
**Spotlight on Bismillah Khan**
A Hindustani composer explores modern India's musical heritage.

This intriguing and captivating cassette presents the art, daily life, and music of Bismillah Khan, famed exponent of India's subtle, complicated, and emotional music. The musician, a leading citizen of Benares, is famed for his playing of the *shanai,* a double-reed instrument which accounts for much of the deep feeling and emotion so typical of Indian music. There is no written music as such, and the art is passed from master to pupil. Khan discusses his art in purely mystical terms. "A note," he says, "should be so crystal pure it should raise an ache in the heart."

- How is Hindustani music taught?
- How do Hindustanis worship with music?
- How do Hindustanis use the musical instrument known as the *shanai?*
- How was the *shanai's* status raised in India?
- What is a Hindustani morning *raga?*
- What music is typically heard at a Hindustani wedding?

**Collateral Readings of Interest:**
Danielou, Alain. *Northern Indian Music.* New York: Praeger, 1968 / Fox Strangways, A. H. *Music of Hindustan.* New York: Oxford University, 1914 / Gonda, Jan. *Change and Continuity in Indian Religion.* New York: Humanities, 1965 (Paperback) / Jones. W. and N. A. Willard. *Music of India.* Mystic: Lawrence Verry, 1962 / Keskar, B. V. *Indian Music: Problems and Prospects.* New York: Humanities, 1967 / Shankar, Ravi. *My Music, My Life.* New York: Simon & Schuster, 1968 (Paperback).

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*Musical personalities*
**Spotlight on Hans Werner Henze**
A contemporary German composer discusses the successful opera.

Modern composer Hans Werner Henze is often credited with having reconciled the inner complexity of operatic form through a form of outward simplicity. "I have concentrated all my powers on writing simply," Henze states. He feels that a new musical grammar was worked out between the two world wars. He now wants to express "something that might be new in his own language," rather than constantly search for new forms. Henze further discusses the plot and form of his much-acclaimed opera, *The Bassarids.* He also recalls his early career and speaks of his future plans to write an oratorio or chamber music.

- Why does German composer Hans Werner Henze dislike avant garde music?
- How has Henze made opera contemporary?
- Why does Henze want everyone to understand his music?
- Why do composers need to feel useful to society today?
- How does a composer develop a personal vocabulary in his musical scores?
- Why don't all composers want to experiment with new musical forms?
- Why does Henze want to write music eventually only for string quartets?

**Collateral Readings of Interest:**
Abraham, Gerald. *Design in Music.* New York: Oxford University / Holmes, E. *Ramble Among Musicians in Germany.* New York: Plenum, 1968 / Maynard, Olga. *Enjoying Opera.* New York: Scribner's, 1966 / Skinner, Frank. *Underscore: Music.* Hackensack: Wehman / Stoll, Dennis G. *Musical Festivals of the World.* Elmsford: Pergamon, 1963 (Paperback) / Weissten, Urica (ed.). *Essence of Opera.* New York: Norton, 1969 (Paperback).

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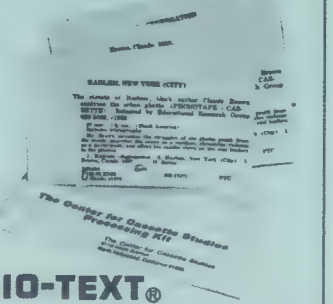

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*Musical personalities*

## Experiments in Electronics

French composer Pierre Boulez searches for a new musical language.

Pierre Boulez comes through in this stimulating interview as a purist in search of a new musical language. Intolerant of laziness and complacency, an intellectual composer, a conductor and a scholar, he is presented as one of the most potent influences in modern music. Under his philosophy of experimentation, he has thrown out old concepts and begun experimenting with an entirely new musical structure - new harmonies, dynamics, note lengths and modes of attack. Thus; starting from the chaos of natural sound, he has brought forth a fresh framework of music derived from elements as diverse as a poem, a sequence of numbers or an arithmetic problem. One example, included on this cassette, is his composition, *Eclat,* an eight-minute, highly compressed study demonstrating his philosophy of a "music of elastic, to be stretched and compressed at will."

What are musical electronics?

Why is Pierre Boulez looking for a new musical language?

Why has Boulez abandoned conventional harmony?

Does a musician's uncertainty about music contribute to a more alert performance?

**Collateral Readings of Interest:**
Abraham, Gerald. *Design in Music.* New York: Oxford University, 1949 (Paperback) / Dallin, Leon. *Techniques of Twentieth Century Composition.* Dubuque: William Brown, 1964 / Dolan, Robert E. *Music in Modern Media.* New York: Schirmer, 1967 / Judd, F. C. *Electronic Music and Music Concrete.* Chester Springs: Dufour, 1961 / Reti, Rudolph. *Tonality, Atonality, Pantonality.* Chester Springs: Dutour, 1966.

Order no. **5327** **Time: 24 min.**
**$14.95**

*Folk music U.S.A.*

## The Exotic Sounds of India

India's Ravi Shankar discusses and performs his music.

The man who put the Indian element into American rock music and introduced the sitar to the Beatles explains and performs the intricate and vibrant music of his country. In *The Exotic Sounds of India,* Ravi Shankar speaks of his interest in the sitar as a nine-year-old in his native Benares, of his years as a musician and dancer in Paris, and of his ultimate decision to "forsake everything else" for India's "old and sacred" art. Shankar explains how 90% of his music is improvised within a melodic form called a raga, although he does write opera and ballet scores as well, and did collaborate on the musical score for the film *Pather Panchali.*

Why has Ravi Shankar devoted his life to music?

What instruments does Ravi Shankar use in his music?

What is a sitar?

What is a raga?

**Collateral Readings of Interest:**
Aronowitz, A. G. "Ravi Shankar: I Walk a Tight Rope." *Saturday Evening Post,* Vol. 241:55-7, August 10, 1968 / Donington, Robert. *Instruments of Music.* New York: Barnes & Noble, 1962 (Paperback) / Goldstein, P. "Ravi Shanker, Grace Undiminished." *Vogue,* Vol. 152:126, November 1, 1968 / Gosvami, O. *Story of Indian Music.* New York: Taplinger / Joshi, N. V. *Understanding Indian Music.* New York: Taplinger / Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary.* New York: Doubleday, 1964.

Order no. **1217** **Time: 28 min.**
**$14.95**

# Folk Music U.S.A.

*Folk music U.S.A.*

## The Topical Folk Song

Four musical interpreters discuss & demonstrate the topical song.

In *The Topical Folk Song* leading contemporary folk singers, including Pete Seeger and Buffy Saint Marie, perform their own songs and speak of their careers in a medium which was once the dominant province of the poor and underprivileged, but has now been chosen by many American young people to express and communicate their views on life and politics. Phil Ochs, for instance, speaks of the double power of expression gained by composing both words and music. Pete Seeger in turn mentions the legendary Leadbelly, the Kentucky miners' songs, and Woody Guthrie's Dust Bowl and labor songs. Buffy Saint Marie, who is part Indian and features in her repertoire protest songs on the treatment of Indians in this country, describes her background and her own personal concerns and attitudes. All stress the importance of finding ■ personal mode of expression within the traditional and newly resurgent framework of the topical folk song.

Yehudi Menuhin and Ravi Shankar

What are the components of a topical folk song?

Why are topical songs so popular today?

Why did Pete Seeger become a topical folk singer?

Why is Woody Guthrie such a landmark figure in the folk musical idiom?

**Collateral Readings of Interest:**
Ames, Russell. *Story of American Folk Song.* New York: Grosset & Dunlap, 1960 / Asch, Moses (ed.). *American Folksong: Woody Guthrie.* New York: Oak / Brand, Oscar. *Ballad Mongers: Rise of the Modern Folk Song.* New York: Funk & Wagnalls (Paperback) / Deturk, David and A. Poulin, Jr. *American Folk Scene.* New York: Dell. 1967 (Paperback) / MacColl, Ewan and P. Seeger. *Traveling People.* New York: Oak / Seeger, Pete *American Favorite Ballads.* New York: Oak (Paperback).

Order no. **12176** **Time: 27 min.**
**$9.95**

*Folk music U.S.A.*

## The Singer as Activist

Folk singer Joan Baez discusses her music and politics.

Joan Baez, the idol of the Young Left, is not just a rare musical talent and poised entertainer; she is an ardent and passionately involved political crusader whose outspoken views are compellingly presented, in her own words, on *The Singer as Activist.* In recalling the childhood of her remarkable daughter, Miss Baez' mother frequently uses words such as "inward," "honest" and "religious," words which foreshadow a fondness for contemplation later to be realized in the formation of the Monterey Institute for the Study of Nonviolence. Miss Baez herself examines the basic assumptions implicit in the theory of nonviolent response and sharply differentiates it from a strictly passive stance. *The Singer as Activist* moves behind the public image projected by Joan Baez and penetrates the very quality of her mind as well as the intensity of her manner.

What was Joan Baez like as a child?

Do Joan Baez' parents approve of her protest actions?

What is the Monterey Institute for the Study of Non-Violence?

Is Joan Baez politically naive?

Why doesn't Joan Baez pay her federal income taxes?

**Collateral Readings of Interest:**
Baez, Joan. *Daybreak.* New York: Avon (Paperback) / Baez, Joan. *Joan Baez Songbook.* New York: Crown / DeTurk, David and A. Poalin, Jr. *American Folk Scene.* New York: Dell, 1967 (Paperback) / Mayer, Peter (ed.). *Pacifist Conscience.* New York: Regenery, 1967 (Paperback) / Resnik, H. S. *"Beautiful Music Translated into Prose" Saturday Review.* Vol. 51:43-4 September 7, 1968 / —*"Plighting of Protest" Time* Vol. 91:48, April 5, 1968.

Order no. **12180** **Time: 28 min.**
**$12.95**

*Folk music U.S.A.*

## Protests of Pete Seeger

The folk singer/activist airs his views on our contemporary issues

It was not too many years ago that Pete Seeger was branded an outcast in our society - banned from performing on radio and television and from entertaining in most of the concert halls across the country. Yet Seeger has managed to survive and even to flourish without changing his outspoken idealism. For 30 years, generations of young Americans have been brought up on his songs and his moral indignation. Miraculously, he is as relevant to the young today as he was during the Depression, World WAR II and the McCarthy years. In this enchanting conversation the listener roams through Seeger's amazingly straight-laced past - some of his ancestors came over on the Mayflower - and discovers the origins of a radicalism that is as American as Big Business and apple pie. The listener also hears the protest songs that have made Seeger a man for all generations.

What risks does a performer take when he promotes social causes?

What was there in Seeger's background that led him to fight social injustice?

What impact can an entertainer have upon reforming his society?

What aspects of our society most disturb Seeger?

**Collateral Readings of Interest:**
Guthrie, W. *California to the New York Island.* New York: (Paperback). Seeger, P. *Bells of Rhymey.* New York: Oak (Paperback). Seeger, P. *American Favorite Ballads.* New York: Oak (Paperback). Thompson, D. (ed.). *Discrimination and Popular Culture.* New York: Penguin (Paperback). Weavers, The. *The Weaver's Song Book.* New York: Harper & Row (Paperback). Young, A. F. (ed.). *Dissent: Exploration in the History of American Radicalism.* DeKalb: Northern Illinois University (Paperback).

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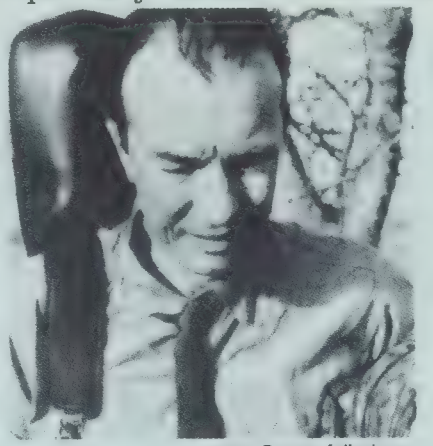

Pete Seeger,folk singer

*Folk music U.S.A.*

## Mahalia Jackson discusses Movin' on up

with columnist Robert Cromie

Mahalia Jackson has filled Carnegie Hall, caused more "carry'n on" in Berlin than anyone since Hitler and has played all of the major European cities. Yet she has never appeared in a night club or theater. In this interview with Robert Cromie she recalls her youth in New Orleans, how she introduced the southern practice of individual singing to the Baptist churches in Chicago and her Chicago TV appearances with Studs Terkel. She tells of wanting an education so much that she tried to get her father to enroll her in a school for delinquent girls, of the one professional job she applied for, and of how it is that she "just can't seem to get away from churches."

Why did Mahalia Jackson as a child aspire to a nursing career?

When did Miss Jackson first realize she had a good singing voice?

How did she become a professional singer?

Why doesn't she ever perform in theaters or night clubs?

Why does she consider her Carnegie Hall concert the highlight of her career?

**Collateral Readings of Interest:**
Cron, Theodore O. and Burt Goldblatt. *Portrait of Carnegie Hall.* New York: Macmillan, 1966. Johnson, James Weldon and J. Rosamond. *Books of American Negro Spirituals.* New York: Viking, 1940 (Paperback). Pleasants, Henry. *Great Singers.* New York: Simon & Schuster, 1966. Rosenthal, Harold. *Great Singers of Today.* New York: Fernhill House, 1966

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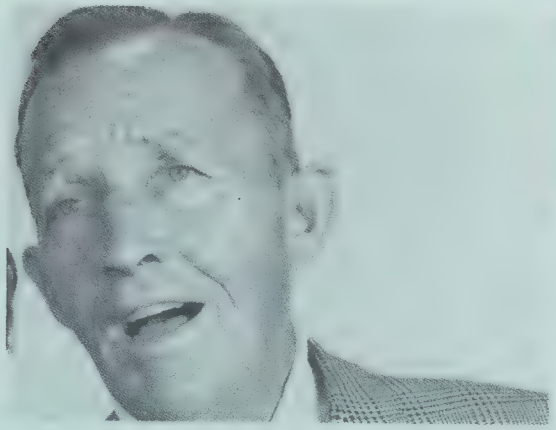
# Show Business Spotlight



Bing Crosby

*Show business spotlight*
**Closeup on Bing Crosby**
A famous singer/actor discusses his youth and rise to fame.

Bing Crosby is a giant in show business who is a fascinating paradox. For two-thirds of his life he has maintained a luminous spot on the crest of the voraciously competitive entertainment world - and yet he is a musician who has had no formal training; an Academy Award winning actor who has never studied acting; a business tycoon with no business background; and a millionaire who once worked as a part-time janitor to put himself through school. These are just some of the surprising facts from Bing Crosby as he tells the story of his life. The listener also discovers the private Bing Crosby - the deeply religious man, the devoted son, and loyal friend. All with the grace and ease that have been his trademark for the last two generations.

- How did Bing Crosby's mother encourage him to sing?
- Why did Crosby quit studying law?
- How did Crosby get started in the movies?
- How did Paul Whiteman help Crosby become a successful singer?
- Why has religion become important to Crosby in the twilight of his career?

**Collateral Readings of Interest:**
Crosby, Bing, as told to Pete Martin. *Call Me Lucky.* New York: Simon & Schuster, 1953 / Crosby, Kathryn. *Bing and Other Things.* New York: Meredith, 1967 / Crowther, Bosley. *The Great Films: Fifty Golden Years of Motion Pictures.* New York: Putnam, 1967 / Goodman, Ezra. *Fifty-Year Decline and Fall of Hollywood.* New York: Simon & Schuster, 1961.

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*Show business spotlight*
**Spotlight on Harry Belafonte**
A prominent black entertainer discusses his life on stage

His performance will include in excess of 20 songs, there is a full orchestra in the pits and a crew of instrumental and vocal specialists on stage, over 90% of the words heard will be sung, yet Harry Belafonte considers himself an actor, not a singer. Admitting that he has been called a disaster area for folk music, he describes his deep appreciation of the drama in folk music and contends that his concern is to perform them rather than sing them. He further shows that the most important part of planning for his concerts is in finding ways to act out settings for his numbers rather than verbally introducing them. He also discusses the illusory quality of stardom and tells of his fear that some night it may not be there when he begins his performance.

- How does Harry Belafonte plan a performance?
- How does Belafonte attempt to get an audience to share his mood?
- Why does he spend so much time at the Actor's Studio?
- How does Belafonte know when to perform one song for 25 minutes?
- What is the magic Belafonte gets from his audience?
- How does Belafonte describe the drama he sees in folk songs?

**Collateral Readings of Interest:**
Courlander, Harold. *Negro Folk Music.* Irvington-on-Hudson: Columbia University, 1963. Gouldthorpe, K. *Big-Star Stomp Through Oldtime Harlem: Harry Belafonte.* New York: *Life,* Feb. 4, 1966. Jellicoe, Ann. *Some Unconscious Influences in the Theatre.* New York: Cambridge University, 1967 (Paperback). Lomax, John A. and Alan Lomax. *American Ballads and Folk Songs.* New York: Macmillan. Work, J. W. *Jubilee.* New York: Holt, Rinehart & Winston, 1962 (Paperback).

Order no. **12217** **Time: 28 min.**
**$12.95**

*Show business spotlight*
**Closeup on Maurice Chevalier**
The legendary French performer reviews his fabled stage career.

Maurice Chevalier always knew he never had a great voice, but, in learning how to make the most of a remarkable personality, he still managed to become one of the world's great entertainers - so popular in this country that he has been described as America's Number One Frenchman. Chevalier relates the heart-warming story of his love, and his love affairs with audiences, Parisian and American. Looking back on his youth, Chevalier feels he "lived too much." Looking to his old age, he finds a consolation which he is not at all reticent to discuss. As he relates the story of his life, Maurice Chevalier, durable entertainer, No. 1 Frenchman, not only "reaches" his listeners; he invites them to share in an exciting world.

- Why did Maurice Chevalier become a professional entertainer at 13?
- How did Chevalier's parents influence his career?
- How did Chevalier develop his stage style?
- How has the U.S. influenced Chevalier's stage style?
- Why did Chevalier have a nervous breakdown after World War II?
- Why is Chevalier a very moderate person?
- How has Chevalier's definition of love changed with his age?

**Collateral Readings of Interest:**
Chevalier, Maurice, as told to Eileen and Robert M. Pollock. *With Love,* Boston: Little, Brown, 1960 / Crowther, Bosley. *The Great Films: Fifty Golden Years of Motion Pictures.* New York: Putnam, 1967 / Goodman, Ezra. *Fifty-Year Decline and Fall of Hollywood.* New York: Simon & Schuster, 1961.

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Maurice Chevalier

Harry Belafonte with Duke Ellington .

# Musical Spotlight

*Musical spotlight*

## Focus on Sigmund Romberg

A documentary on the memorable career of a beloved composer

Words alone could not possibly capture the life of the prolific Sigmund Romberg, who wrote 79 musicals and more than 2,000 songs during his phenomenal career. In the 1920s and 30s. Romberg was the king of the American musical theater, and nearly every American was familiar with his hauntingly beautiful music. The great lyricist Oscar Hammerstein talks about the highlights of Romberg's life while allowing the audience to listen to some of his greatest songs, including rich medleys from *The Student Prince, The Blue Moon,* and *The Desert Song.* Between the romantic sounds of these landmark musicals, Hammerstein talks about the man he knew intimately as both colleague and friend in words and music, the remarkable life of one of the musical theatsr's most remarkable talents is preserved on this cassette.

How did an engineer become a noted composer?

How did Sigmund Romberg suddenly evolve from obscurity into one of the most prominent names in music?

How was Romberg able to write more than 2,000 songs and scores for 79 musical plays?

Why did Romberg once give a two-hour concert for only two people?

Why wasn't Romberg ashamed of his sentimentality?

**Collateral Readings of Interest:**

Ewen, David. *World of Twentieth Century Music.* Englewood Cliffs: Prentice-Hall, 1968 / Goldberg, Isaac. *Tin Pan Alley.* New York: Ungar, 1961 (Paperback) / Howard, John T. and George K. Bellows. *Short History of Music in America.*New York: Apollo (Paperback) / Laufe, Abe. *Broadway's Greatest Musicals.* New York: Funk & Wagnalls / Smith, Cecil M. *Musical Comedy in America.* New York: Theatre *Arts* . 1961 (Paperback) / Thomson, Virgil. *State of Music.* New York: Random House (Paperback).

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*Musical spotlight*

## The influence of Nadia Boulanger

A discussion of the teaching techniques of a musical giant

American composers have traditionally looked toward European centers of study for instruction and inspiration. For some the place has been Vienna, the site which served Schonberg, Berg and Webern as the focal point of activity. For others it has been Paris and the classrooms and studios of Nadia Boulanger. A teacher, conductor and organist, Miss Boulanger has been a fixture on the musical scene for over six decades. As she herself explains on this program, her goal is not to instruct her students in a particular instrument or technique, but to teach them "music," that quality which turns a note, a phrase, a movement or an entire composition into an artistic expression. The manner in which she works with her students, be they accomplished professional artists, talented amateurs, or relative neophytes, is demonstrated in a recording of portions of several of her teaching sessions. It is said that the achievements of pupils can attest to the quality of the teacher. No higher tribute can be paid to the amazing Miss Boulanger.

What is Nadia Boulanger's unique method of music instruction?

Why has French music teacher Nadia Boulanger been a profound influence on American music?

Why does Miss Boulanger guard against inspiring too much respect among her pupils?

Why does Miss Boulanger believe that it is important for children to learn about music?

**Collateral Readings of Interest:**

Copland, Aaron. *Copland on Music.* New York: Norton, 1963 (Paperback) / Copland Aaron. *What to Listen For in Music.* New York: New American Library, 1964 Paperback) / Kaplan, Max. *Foundations and Frontiers of Music Education.* New York: Holt, Rinehart & Winston, 1966 / Schwartz, E. and B. Childs. *Contemporary Composers on Contemporary Music.* New York: Holt, Rinehart & Winston, 1967 / Stravinsky, Igor. *Poetics of Music.* New York: Random House, 1956 (Paperback).

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Sigmund Romberg (1887-1951)

Carol Channing in *Hello Dolly*

*Musical spotlight*

## Closeup on Carol Channing

The star of *Hello Dolly* discusses the play and her career

"No critic has ever said anything about her that is less than complementary." She is reported to have over 500 close friends, and after 2 years in New York, she chose to take *Hello Dolly* on the road just to open the way for theater in other parts of America. By training "like a boxer," Carol Channing was able to hone her special gifts to perfection and portray the difference between *Dolly Levi* and the diamond-preferring blonde that gentlemen preferred. In this interview she discusses Thornton Wilder's reaction to Gower Champion's treatment of *The Matchmaker.* She also presents her belief that health is as important as talent, and then describes what she does to maintain it. Particularly interesting is her perspective on the reaction of six modern Russian writers to her performance in *Hello Dolly.*

Why did Carol Channing choose to travel with the road show of *Hello Dolly* rather than stay in New York?

What did Thorton Wilder think of Gower Champion's changes in the story of *Dolly Levi?*

How does the star of *Hello Dolly* keep in top physical condition?

How did six modern Russian writers react to *Hello Dolly?*

**Collateral Readings of Interest:**
Burton, Jack. *Blue Book of Broadway Musicals.* Watkins Glen: Century. Herisko, Clarence. *How To Be An Entertainer.* Bridgeport: Associated Booksellers (Paperback). Laufe, Abe. *Broadway's Greatest Musicals.* New York: Funk & Wagnalls. Stewart, Michael and Jerry Herman. *Hello, Dolly!* New York: DBS, 1968.

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George M. Cohan (1872-1942)

*Musical spotlight*

## Closeup on George M. Cohan

An intimate portrait of America's beloved "song-and-dance man"

This illuminating cassette presents a vivid portrait of a man who made Broadway's lights glow a little brighter, George M. Cohan, show business legend. Cohan published his first song at 12, wrote 200 more, and eventually did 40 solo plays and 40 with collaborators. The man who made America laugh, sing, and click its heels through World War I and a depression had more than song-writing talent: he also had a genius for the financing, choreography, and casting of star-spangled hit productions. Excerpts from the original recordings of Cohan's songs including *Over There* and *Give My Regards to Broadway* demonstrate that Cohan was a true USA original. George Jessel adds reminiscences of Cohan in his "Yankee-Doodle" heyday, and helps paint a vivid word picture of a rollicking and unforgettable era of American Theater. A moment of nostalgia for "old-timers"; a ray of enlightenment for the younger set.

How did George M. Cohan achieve his status as "the world's top song and dance man?"

Why did Cohan become known as the "Yankee Doodle Dandy?"

Why were Cohan's plays successful?

Why is Cohan called the "one genius of American theater?"

How did Cohan earn the Medal of Honor?

Why did Franklin D. Roosevelt tell Cohan he loved him?

Why did Cohan have only a few close friends?

**Collateral Readings of Interest:**
Ewen David. *History of Popular Music.* New York: Barnes & Noble, 1961 (Paperback). Green, Stanley. *World of Musical Comedy.* Cranbury: Barnes. Howard, John T. and George K. Bellows. *Short History of Music in America.* New York: Apollo. Laufe, Abe. *Broadway's Greatest Musicals.* New York: Funk & Wagnalls. Smith, Cecil. *Musical Comedy in America.* New York: Theater Arts, 1961 (Paperback). Yates, P. *Twentieth Century Music.* New York: Funk & Wagnals (Paperback).

Order no. **482** **Time: 52 min.**
**$12.95**

Gertrude Lawrence (1901-1952)

*Musical spotlight*

## Closeup on Gertrude Lawrence

An intimate look at a glittering musical comedy star

*Closeup on Gertrude Lawrence* evokes delightful memories of the star's vitality and zest for life, featuring recordings of her own voice and the voices of her husband, her friends, and her colleagues. The star sings many of the songs that made her famous, including excerpts from *The King and I.* Actress Helen Hayes and songwriter Johnny Green remember her great kindness. Others remember her extravagance and generosity and speak of her susceptibility to any lard-luck story. Her dancing school teacher recalls her early talent, hard work, and high spirits. Her sister-in-law remembers how she melted the hearts of her New England husband's family and the people in their town. The actress herself recounts a visit by the Prince of Wales to her home. The delightful Bea Lillie rounds out this engaging cassette with amusing reminiscences drawn from the world of musical comedy.

How did Gertrude Lawrence get started in show business?

Why is Miss Lawrence called a great actress?

How did she help aspiring song writers?

Why was she notoriously charitable?

Why did her dog have priority over her husband for the chauffeur-driven limousine?

Why do her friends remember her "for her zest for life?"

**Collateral Readings of Interest:**
Aldrich, Richard S. *Gertrude Lawrence as Mrs. A.* New York: Greystone, 1954. Coward, Noel. *Bon Voyage.* New York: Doubleday. Ewen, David. *Richard Rodgers.* New York: Holt, Rinehart & Winston, 1957. Lawrence, Gertrude. *A Star Danced.* New York: Doubleday, 1945. Maney, Richard. *Fanfare: Confessions of a Press Agent.* New York: Harper & Row, 1957. Morley, Sherman. *Talent to Amuse.* New York: Doubleday, 1969.

Order no. **476** **Time: 53 min.**
**$12.95**

*Musical spotlight*

## Modern Music: Bankrupt or Inspired?

A discussion and evaluation of conflicting musical styles

Often great artistic efforts are either rejected or overlooked at the time of their creation. Beethoven's greatest works, coming near the end of his life, were often condemned by critics as mere exercises in senility. Such illuminating bits of information are revealed in this verbally combative discussion on modern music. The combatants are: critic Clifton Fadiman, music record executive Goddard Leiberson, music writer Henry Pleasants and historian Jacques Barzun. Fadiman tries to isolate jazz from the region of serious music - and fails. Leiberson's defense of jazz as an intellectual musical form is strong and persuasive. Atonal music - a form developed by daring experimenters - is explored. Barzun defends it as a significant musical contribution, claiming much of it can be understood after all. Pleasants comments on who determines the success of a score or a form, stressing the influence of critics and the public. All told, the discussion is urbane and educational, particularly because it poses questions common to all generations of music lovers.

The musical comedy.

Why isn't jazz popular music?

Can only sophisticated people appreciate good music?

Would Beethoven be successful today?

Is the art of melody lost?

**Collateral Readings of Interest:**
Barzun, Jacques (ed.) *Pleasures of Music.* New York: Viking, 1960 (Paperback) / Bauer, Marion and Ethel Peyser. *Twentieth Century Music.* New York: Putnam's / Pleasants, Henry. *Agony of Modern Music.* New York: Simon & Schuster, 1962 (Paperback) / Pleasants, Henry. *Serious Music and All That Jazz.* New York: Simon & Schuster, 1969 / Schwartz, E. and B. Childs. *Contemporary Composers on Contemporary Music.* New York: Holt, Rinehart & Winston / Seldes, Gilbert. *Seven Lively Arts.* Cranbury: A. S. Barnes (Paperback).

Order no. **1873** **Time: 29 min.**
**$12.95**

*Musical spotlight*

## Betty Comden and Adolph Green

The popular songwriters trace the course of American musical theater.

Betty Comden and Adolph Green sing eight of their songs and talk about the joys and difficulties in writing for the theater. Of particular interest is their review of musical theater history, to which they have contributed their own share of hits. Their first show, *On The Town,* for which they supplied the book and lyrics, and Leonard Bernstein supplied the music, had its premier in December, 1944. Comden and Green discuss past and present trends in the theater and pinpoint what they consider the particular hallmarks of the American musical

comedy, before and after *Oklahoma*. Among many fascinating topics they cover the lyrics of Oscar Hammerstein, whose work changed dramatically over the years. With rare insight, as only insiders could have, they point up the many demands made on a song and the difficulties of song writing. For anyone interested in the musical theater, this program is a "must."

What was Betty Comden and Adolph Green's first complete show?

Why is *Oklahoma* important in this history of the musical theater?

What are the hallmarks of the American musical theater?

In what very important way are the lyrics Hammerstein wrote for *Showboat* different from those of *South Pacific?*

What four facts had to be considered in writing the song *A Perfect Relationship for The Bells Are Ringing?*

What are three examples of 'character' songs cited by Comden and Green?

What are the pitfalls of writing popular songs?

**Collateral Readings of Interest:**
Green, Stanley. *The World of Musical Comedy.* New York: Grosset, 1962 / Ewen, David. *The Story of America's Musical Theatre.* Philadelphia: Chilton Book Co., 1968 / Laufe, Abe. *Broadway's Greatest Musicals.* New York: Funk and Wagnalls, 1969.

**Musical References of Interest:**
Wonderful Town Columbia OS 2008 (recording) / Hallelujah Baby Columbia KOL 6690 (recording) / Selections From On The Town Decca DL 8030 (recording).

Irving Berlin, American composer

**Musical Contents:**
*New York, New York* from *On The Town* / *Carried Away* from *On The Town* / *A Perfect Relationship* from *Bells Are Ringing* / *Ohio* from *Wonderful Town* / *Wrong Note Rag* from *Wonderful Town* / *Captain Hook's Waltz* from *Peter Pan* / *Just In Time* from *Bells Are Ringing* / *The Party's Over* from *Bells Are Ringing.*

Order no. **11986** **Time: 29 min.**
**$14.95**

*Musical spotlight*
## History of a Hit Tune
A nostalgic review of the "standards" of yesteryear

Guiding the listener on this mid 50s tour of 'Tin Pan Alley" are some of the people who helped create it - people like the late producer Billy Rose, publisher Bennett Cerf, song writer Warren Carrol and author/critic Clifton Fadiman. The men discuss how some of the classics of popular music - songs like *Margie* - came into being. Simplicity, they all agree, is the key to the song-writing business. In this discussion, the listener learns what song sold the most sheet music in the world, who wrote the first radio commercial jingle and what it sounded like. He also learns which of the world's most famous modern composers organized ASCAP, and why he organized it. The spirit of the discussion is so free that all four of these distinguished gentlemen break into song time after time. A wonderful piece of nostalgia, filled with rich anecdotes about a happy-go-lucky period in American show business history. To the over-30 set, many of the tunes will be cherished memories; to teenagers raised in the rock idiom,. it may sound like the age of Neanderthal man.

What is a musical "standard?"

Why do drama critics judge music?

Are great songs always recognized when first released?

Why did song writers earn more money years ago?

**Collateral Readings of Interest:**
Ewen, David. *Panorama of American Popular Music.* Englewood Cliffs: Prentice-Hall / Ewen, David. *Richard Rodgers; Life of an American Musical Genius.* New York: Holt, Rinehart & Winston, 1957 / Ewen, David. *World of Jerome Kern.* New York: Holt, Rinehart & Winston, 1960 / Jay, Dave. *Irving Berlin's Songography.* New Rochelle: Arlington, 1969 (Paperback) / Marcus, Greil (ed.). *Rock and Roll Will Stand.* Boston: Beacon, 1969 (Paperback) / McKuen, Rod. *World of Rod McKuen.* New York: Random House, 1968.

Order no. **1854** **Time: 28 min.**
**$12.95**

Yehudi Menuhin American violinist.

*Music in the making*
## Yehudi Menuhin: Man & Musician
A peerless violinist describes his life and fabled career.

In this candid and fascinating interview Yehudi Menuhin reveals what it was like to be America's foremost child prodigy. He also discusses his present life as an adult, the father of four children and one of the world's greatest violinists. The young Menuhin began his life in music before the age of three. At eight he was astounding the music world by performing with the depth of feeling and understanding of a mature musician. A typical anecdote of the period has Menuhin rehearsing the Mendelssohn *Violin Concerto.* The conductor exhorts the string section to play with passion: "Men, imagine your hand on the bedroom doorknob. Your beautiful wife is in bed - waiting!" Then turning to Menuhin in short pants: "And you, boy, you play the notes." The world of music, perplexed could hardly comprehend this prodigy. In this relaxed and engaging interview, Menuhin tells how he survived into adolescence and maturity.

When and where did Yehudi Menuhin make his debut?

Does he isolate himself while on tour?

What was his mother's attitude toward his being a musical prodigy?

Why did he only go to school for 2 days?

Was Menuhin ever punished as a child?

As a father of four children what is his attitude toward punishment now?

Was Menuhin successful in giving violin recitals to combat servicemen in World War II?

**Collateral Readings of Interest:**
Farga, Franz. *Violins and Violinists.* London: Cresset Press, 1969 / Bachmann, Alberto. *An Encyclopedia of the Violin.* New York: Da Capo Press, 1966 / Magidoff, Robert. *Yehudi Menuhin. The Story of the Man and the Musician.* Garden City: Doubleday, 1955.

**Musical References of Interest:**
Beethoven Violin Concerto Angel S-36369 (recording) / Ernest Bloch Concerto for Violin and Orchestra Angel 36192 (recording) / Brahm's Trio in E Flat Major Angel S 36472 (recording).

Order no. **12214** **Time: 28 min.**
**$15.95**

# Music in the Making

What single thing do the Beatles say contributed tremendously to their success?

In what way to the Beatles plan to channel the "machine" of their success?

What do Lennon and McCartney feel can be done about changing the "Establishment"?

Do Lennon and McCartney feel the Maharishi was a mistake for them?

When did they stop using hard drugs? What are their plans for future use?

Is racism and integration more of a problem in America or England according to Lennon and McCartney?

What do Lennon and McCartney say about being members of the British Royal Family?

**Collateral Readings of Interest:**
Davies, Hunter. *The Beatles: The Authorized Biography.* New York: McGraw Hill, 1968 / Fast, Julius. *The Beatles: The Real Story.* New York: Putnam, 1968 / Aldredge, Alan. *The Beatles-Illustrated Lyrics.* New York: Delacorte Press, 1969.

**Musical References of Interest:**
Revolver Capitol T 2576 (recording) / Abbey Road Apple SO 383 (recording) / Beatles VI Capitol T 2358 (recording).

Order no. **10665** **Time: 28 min.**
**$14.95**

*Music in the making*

## The Beatles

John Lennon and Paul McCartney describe the "magic" of the Beatles.

"We started off in leather jackets, chungin' around with our guitars ..." John Lennon and Paul McCartney of the Beatles talk of the 1950s and the beginning of the phenomenal musical group that changed popular music, the life style of the young, and the spirit of the psychedelic sixties. Drugs? The Maharishi? Multi-media worlds? The two young men who do the major composing and lyrics for the group speak strongly, humorously, and frequently at the same time. "...we've got a choice of getting richer and more famous or trying to do something that will help." Dynamic entertainers that swept through country after country with their joyous, colorful "turned on" song of life, McCartney and Lennon are very seriously speaking of drugs they've used, how they plan to use the "machine" of success they've created to cure the "manifestations of real sickness" they see in people around them. Their vital "magic" comes through here.

The Beatles

*Music in the making*

## An Aaron Copland Portrait

A rounded picture of the man & the musician

This portrait of the Academy Award/ Pulitzer Prize winning composer Aaron Copland gives a rounded picture of the man and the musician, starting with a musically illustrated essay on his life and music. This engrossing presentation, invaluable to an understanding of Copland and his work, is followed by an even more fascinating segment - the composer himself talking about how he works, his artistic aims, the problems and purposes of various musical media, and illustrating a major work in progress. Copland also discusses why using folk materials is not an easy thing to do, although he has done so extensively, and demonstrates how he combines two folk tunes in his opera *The Tender Land.* Then he is heard conducting the Boston Symphony at Tanglewood in a performance of the same music, demonstrating the finished composition. A fine portrait of a living American eclectic.

Why did Aaron Copland write *A Lincoln Portrait?*

By what means did he achieve his aim?

What two American tunes did he use as the basis for this piece?

How is the introduction to *A Lincoln Portrait* put together?

How did Copland reply to Downes' accusation that he was "a composer of special purposes and special theories?"

**Collateral Readings of Interest:**
Copland, Aaron. *Copland on Music.* New York: Norton. 1963 / Dobrin, Arnold. *Aaron Copland: His Life and Times.* New York: Crowell, 1967 / Howard, John and Bellows, George. *A Short History of Music in America.* New York: Crowell, 1967.

**Musical References of Interest:**
Copland Appalachain Spring / Copland Rodeo / Copland Concerto for Piano and Orchestra.

**Musical Contents:**
Copland *The Red Pony* (excerpt) / *Piano Sonata* (first movement) performed by the composer / *The Tender Land* - Two movements conducted by the composer.

Order no. **7497** **Time: 53 min.**
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*Music in the making*

## The Working Musician

A professional musician discusses the realities of his workaday craft.

What are the life-styles and working conditions of a typical professional musician really like? The public, and the aspiring musician, see only the glamorous side of music. They walk away exhilarated from a Broadway musical without realizing a musician in the pit may have been playing this same old stuff eight times a week for so long he is thoroughly bored with it. They may also leave a concert inspired with the passionate grandeur of symphonic music, equally unaware that the musicians who performed it cannot make a living playing classical music, but must supplement their incomes with part-time jobs in a fairly desperate hand-to-mouth existence. The economic lot of the musician, though improving, is not a happy one. The realities of the musical working world of today are presented here in a balanced view of both the joys and difficulties of a career in music.

- Is being a pit musician preferable to being a symphonic player?
- Can one pick the jobs one likes when he has a music career?
- How does Stokowski come across as a conductor to the musician performing under him?
- What are some part-time jobs in music that a musician can do?
- Does the working musician have security?
- Why did the person interviewed go on to a career in music and what was the ironic result?

**Collateral Readings of Interest:**
Curtis, Robert E. *Your Future in Music.* New York: Richard Rosen Press, 1962 / Rich, Alan. *Careers and Opportunities in Music.* New York: Dutton, 1964. / Spaeth, Sigmund. *Opportunities in Music Careers.* New York: Vocational Guidance Manuals. 1966.

Order no. **5064** **Time: 25 min.**
**$14.95**

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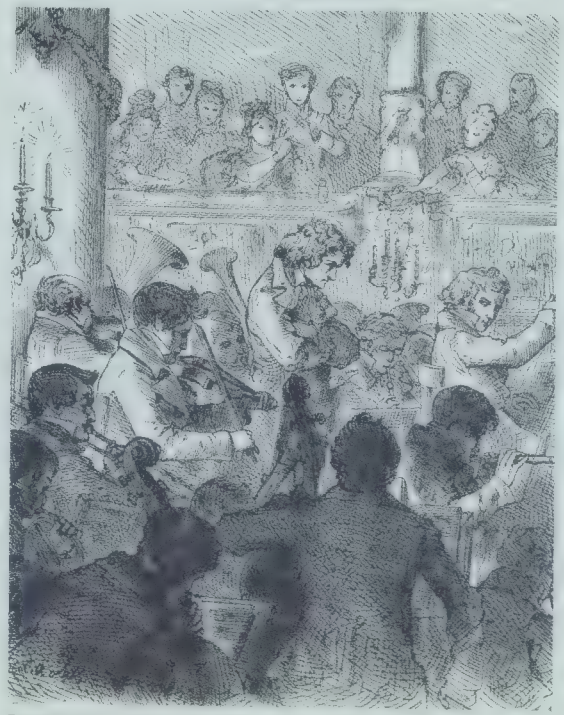
*Music in the making*

## Beethoven's Ninth Symphony I

Koussevitzky conducts a rehearsal of the Boston Symphony Orchestra.

"And here! Molto espressivo. Cry, please. There is the weltschmerz! There!" Koussevitzky is rehearsing the Boston Symphony. He repeats the same passage time and again, and his anguish at its lack of perfection is real. At last he lets the orchestra go on, whipping it up into a great crescendo of orchestral sound that finally breaks like a huge wave, engulfing him as he cries, "Everybody! - Now! Everybody! Now! Everybody!" This man's emotions - his great talent - his passion - his fantastic hearing - are the medium through which we experience Beethoven's thought. Koussevitzky alternately grunts and sings as he painstakingly works out the details of the music, sometimes even screaming over the musical chaos as he shapes the surging dynamics into profound musical thought. The music-making on this cassette leaves one breathless. And aware of what great music is all about.



Beethoven conducts *Ninth Symphony* (1824). He was not aware of the public's applause until he was led to the front to see the clapping hands.

- What significance does Olin Downes hear in this music?
- What do the mysterious, empty fifths of the opening prepare us for?
- What quotation from Genesis could apply to this movement?
- What is the meaning of the German word *'Weltschmerz'* as used by Koussevitzky?

**Musical Contents:**
Beethoven *Ninth Symphony* 1st Movement (in rehearsal) Koussevitzky conducting.

Order no. **7540** **Time: 28 min.**
**$16.95**

*Music in the making*

## Beethoven's Ninth Symphony II

Koussevitzky conducts a rehearsal of the Boston Symphony Orchestra.

"Everything singing. Singing! Everybody singing . . . As tender as you can. With the most beautiful tone, my dear friends." Like a fond father cajoling his children. Sergei Koussevitsky is rehearsing the Boston Symphony Orchestra for a performance of Beethoven's *Ninth Symphony*. The coming concert is to climax his 25 years as musical director of the Boston Symphony. On this cassette we hear him rehearsing the volcanic second movement, that wild and barbaric 'cosmic dance' - the greatest scherzo Beethoven, the inventor of the symphonic scherzo, ever wrote. Then, in the rehearsal of the third movement which follows, Koussevitsky struggles with the various orchestra choirs to make each of them sing, each melody becoming a personal expression of feeling. Beethoven said music must speak from the heart to the heart. This program illumines his meaning.

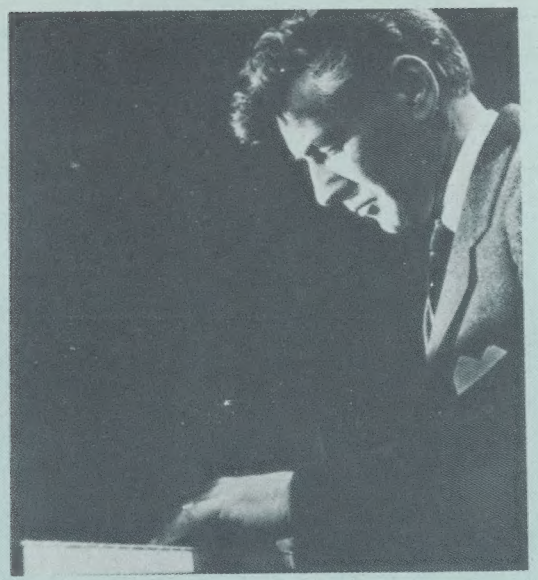
- What is a similarity between the theme of the first and second movement?
- What is the form of the second movement?
- When do the various comic effects occur?
- How did Berlioz characterize the third movement?
- What did Berlioz mean when he said 'Then so much the worse for the law"?

**Collateral Readings of Interest:**
Saminsky, Lazare. *Essentials of Conducting.* The Students Music Library, London: Dennis Dobson, 1958 / Jacob, Gordon. *How to Read a Score.* London: Boosey and Hawkes, 1944 / Smith, Moses. *Koussevitsky.* New York: Allen, Towne and Heath, 1947.

**Musical References of Interest:**
Beethoven Ninth Symphony Bruno Walter, conductor Columbia ML 5200 (recording) / Beethoven Ninth Symphony Herbert von Karajan, conductor Angel 3544 (recording) / Beethoven Fifth Symphony.

**Musical Contents:**
Beethoven *Ninth Symphony* 2nd and 3rd Movements (in rehearsal) Koussevitzky conducting.

Order no. **6991** **Time: 28 min.**
**$16.95**



Leonard Bernstein

*Music in the making*
**Shostakovich's Seventh Symphony**
Bernstein conducts a rehearsal
of the Boston Symphony Orchestra.

When Leonard Bernstein conducts the Boston Symphony in a rehearsal of Shostakovich's *Seventh Symphony,* he gives it an organic dimension. We hear a modern conductor molding a contemporary score, pounding it into shape as if he were a blacksmith hammering metal. The music, written during the siege of Leningrad, depicts the march of the Nazi invaders into Russia. Bernstein exhorts the performers: "Brass, it's too elegant. It has to be stupider" ... "Vomit it up at the end ... Every eighth note is like a ten-ton Mack truck." Without ever forgetting the intricate musical tasks at hand - of interlocking the various instrumental sections and making the music sound - Bernstein becomes passionately involved, grunting for accents, shouting over the full orchestral sound for 'still more,' and at last out of breath, gasping from the sheer exertion of rehearsing. We hear in the heat of rehearsal a great performance.

What does the great crescendo of the first movement typify?

Who interrupts this, and what do they represent?

What does the bassoon solo depict?

What was a typical American reaction to this score in 1942?

When, and where, was this symphony written?

Where was this symphony first performed, and under what conditions?

**Collateral Readings of Interest:**
Briggs, John. *Leonard Bernstein: The Man, His Work and His World.* Cleveland: World, 1961 / Kahn, Emil *Conducting.* New York: The Free Press, 1965 / Krueger, Karl. *The Way of the Conductor.* New York: Charles Scribner's Sons, 1958.

**Musical References of Interest:**
Shostakovich Seventh Symphony Leonard Bernstein, conductor Columbia M2L322 (recording) / Shostakovich Seventh Symphony Eugene Mravinsky, conductor Vanguard VRS 6030-6031 (recording) / Shostakovich Fifth Symphony.

**Musical Contents:**
Shostakovich *Seventh Symphony* 1st Movement (in rehearsal) Leonard Bernstein conducting.

Order no. **6976** **Time: 29 min.**
**$16.95**

*Music in the making*
**Bruckner's Seventh Symphony**
Koussevitzky conducts a rehearsal
of the Boston Symphony Orchestra.

We hear the sound of a full orchestra. The conductor stops them. "But the trouble is the second stand of the double bassi. They are all the time not in time." Is it possible he actually heard something wrong in all that sound? Then later: "The second violins, please, a little more. And *Molto* espressivo." They play it again and suddenly you hear the difference in the inner voice of the second violins. Whether Sergei Koussevitsky is muttering at the second tubas or hectoring the second violins, he makes us amazingly aware of the intricate fabric of orchestral sound that we will hear in performance as the second movement of Bruckner's *Seventh Symphony.* This superb cassette is a record of Koussevitsky rehearsing the Boston Symphony Orchestra in Carnegie Hall, with commentary by the distinguished music critic Olin Downes. It is an unforgettable and unique musical experience unobtainable in any other form.

Did Bruckner think Beethoven would have approved of his *Seventh Symphony?*

In what way did Bruckner go beyond Beethoven in his music?

How did he justify this?

Why was the second movement thought to have been written to commemorate the death of Richard Wagner?

**Collateral Readings of Interest:**
Leichtentritt, Hugo. *Serge Koussevitsky, The Boston Symphony Orchestra and the New American Music.* Cambridge: Harvard University Press. 1946 / Cox-Ife, William. *The Elements of Conducting.* London: Baker, 1964 / Braithwaite, Warwick. *The Conductor's Art.* London: Williams and Norgate, 1952.

**Musical References of Interest:**
Bruckner Seventh Symphony Eugen Jochum, conductor Deutsche LPM 39137-39138 (recording) / Bruckner Seventh Symphony Eugene Ormandy, conductor RCA Victor LSC 3059 / Mahler Second Symphony.

**Musical Contents:**
Bruckner *Seventh Symphony* 2nd Movement (in rehearsal) Koussevitzky conducting.

Order no. **6990** **Time: 23 min.**
**$16.95**

Serge Koussevitsky (1874-1951).

*Music in the making*
**Tchaikovsky's Pathetique Symphony**
Munch conducts a rehearsal of
the Boston Symphony Orchestra.

At a concert the conductor must observe protocol and maintain a decorous respectability. But at a rehearsal there are no such restraints. He can sing, shout, stomp, leap into the air, mutter threateningly, piteously cajole or savagely spur on the orchestra. He can use any method short of mayhem to make the orchestra play the way he wants it to. Charles Munch demonstrates a fair sample of the above techniques on this

incredible cassette of the Boston Symphony Orchestra rehearsing Tchaikovsky's *Pathetique Symphony.* We hear Mr. Munch factually giving instructions to the violins, then singing along with the orchestra in a raspy baritone, then growling and snarling with the brass, barking at them for accents, then calling "tenderly", "more sensitive" to the strings. He seems to live each facet of the symphony, bringing it to life through his amazing virtuosity as both musician and human being.

For what two attributes does Olin Downes greatly admire Tchaikovsky?

Of the four movements, which is the only one that resembles standard symphonic form?

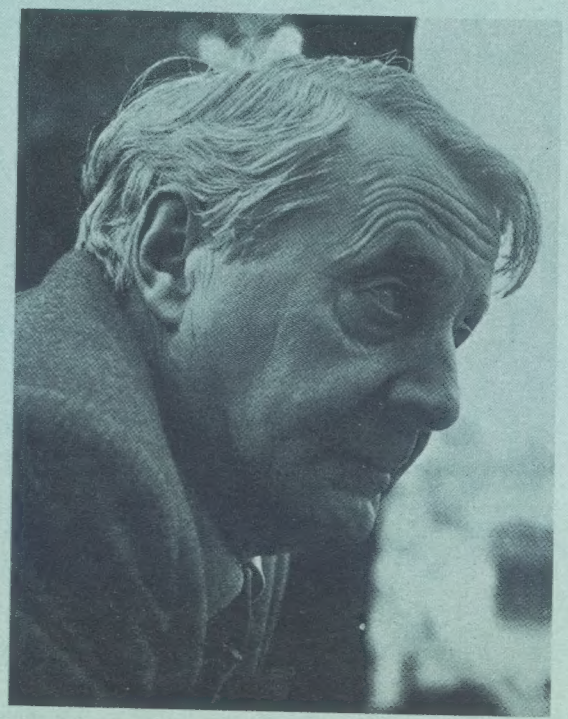
Which one does Olin Downes characterize as "sort of a sad three-legged waltz"?

Which one is a dirge, an anticipation of the dolorous grate?

Which one is a savage, barbaric march, a triumph of despair?

Which one is one of the most remarkable pieces of structure in music?

Which movement is entirely unconventional in form?



Charles Munch

**Collateral Readings of Interest:**
Munch, Charles. *I Am A Conductor.* New York: Oxford University Press, 1955 / Goldbeck, Frederick. *The Perfect Conductor.* New York: Pellegrini and Cudahy, 1951 / Jacob, Gordon, *How To Read A Score.* London: Boosey and Hawkes, 1944.

**Musical References of Interest:**
Tchaikovsky Sixth Symphony Leonard Bernstein, conductor Columbia ML 6089 (recording) / Tchaikovsky Sixth Symphony Arturo Toscanini, conductor RCA Victor LM 1036 (recording) / Tchaikovsky Fourth Symphony.

**Musical Contents:**
Tchaikovsky *Sixth Symphony* 1st, 2nd (fragment), 3rd and 4th Movements (in rehearsal) Munch conducting.

Order no. **7004** **Time: 28 min.**
**$16.95**

Aaron Copland

*Music in the making*
**Diamond & Copland Pieces**
Koussevitzky conducts a rehearsal of the Boston Symphony Orchestra.

The Boston Symphony is rehearsing David Diamond's *Spring Rounds,* "Ah, the last movement, please. It don't (sic) go at all. I don't know what to do. It is awfully difficult ... Will you please, the last movement, gentlemen ... The tempo will be twice faster. As twice faster. (Shouting) One! Two! Three! Four!" And away they go, at breakneck speed, perhaps not "as twice faster," but we hear the difference and suddenly the piece falls into place. Later the audience will be on its feet cheering a great performance. We hear how it was achieved on this marvelous cassette recorded at an actual rehearsal of the Boston Symphony under Serge Koussevitsky. The second part of this program is Dr. Koussevitsky rehearsing the opening sections of Aaron Copland's *A Lincoln Portrait,* equally interesting for its insights into the working methods of a great conductor with his orchestra.

Why did Aaron Copland write *A Lincoln Portrait?*

By what means did he achieve his aim?

What two American tunes did he use as the basis for this piece?

How is the introduction to *A Lincoln Portrait* put together?

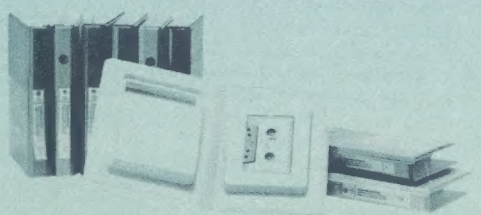
How did Copland reply to Downes' accusation that he was "a composer of special purposes and special theories?"

**Collateral Readings of Interest:**
Kahn, Emil. *Conducting.* New York: The Free Press, 1965 / Jacob, Gordon. *How to Read a Score.* London: Boosey and Hawkes, 1944 / Carse, Adam. *Orchestral Conducting: A Textbook for Students and Amateurs.* London: Augener, 1935.

**Musical References of Interest:**
Diamond Rounds Izler Solomon,. conductor MGM E3117 (recording) / Diamond Rounds Vladimir Golschmann, conductor Capitol P8245 (recording) / Copland A Lincoln Portrait Andre Kostelanetz, conductor Columbia ML 5347 (recording) / Copland A Lincoln Portrait Eugene Ormandy, conductor Columbia ML 6084 (recording).

**Musical Contents:**
David Diamond *Spring Rounds* 3rd Movement (in rehearsal) Koussevitzky conducting / Aaron Copland *A Lincoln Portrait* (opening sections) (in rehearsal) Koussevitzky conducting.

Order no. **6978** **Time: 29 min.**
**$16.95**



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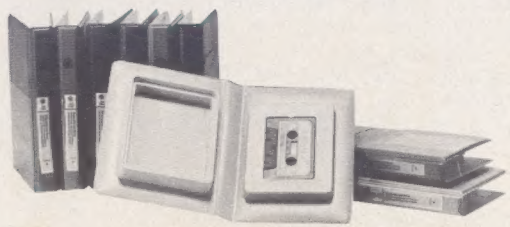

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